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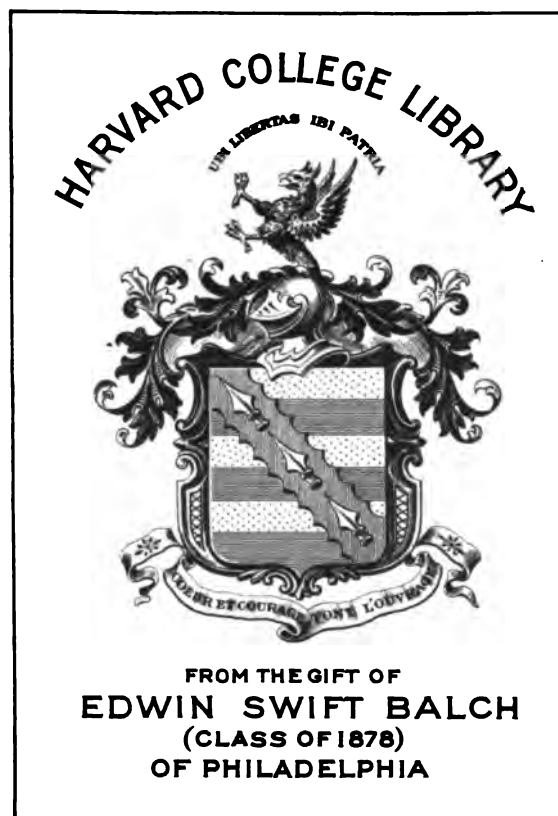
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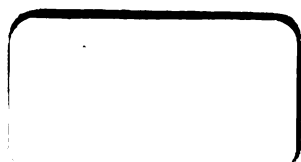
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GEORGE ROMNEY



*The Gower Family;
Children of Granville 2nd Earl Gower
afterwards 1st Marquis of Stafford.
c. 1700. Reynolds, P. & S.*

GEORGE ROMNEY

BY

LORD RONALD SUTHERLAND GOWER

A TRUSTER OF THE NATIONAL PORTRAIT GALLERY



LONDON

DUCKWORTH AND CO.

HENRIETTA STREET, COVENT GARDEN

1904



The Sever Family
Children of John & the 2nd Earl Sever
afterwards 1st Marquis of Sefton

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INTRODUCTION

AMONG others who have been so kind as to allow their paintings by Romney to be reproduced in these pages I have to thank the following: The Duke of Sutherland, Lord Leconfield, Sir Gerald Strickland, Sir Edward Antrobus, Mr. H. Dawson Greene, Mr. Charles Wertheimer, and Lady Gunning. The reproductions of Romney's studies and sketches at the FitzWilliam Museum, Cambridge, were, thanks to the courtesy of the Director, Dr. M. R. James, specially photographed for this work.

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GEORGE ROMNEY

CHAPTER I

YOUTH

If asked to define in one word the chief characteristics of Sir Joshua Reynolds, Thomas Gainsborough, and George Romney's qualities as painters, I should give that of Force to the first, of Distinction to the second, and Grace to the third.

After nearly a century of neglect the works of George Romney are now almost as eagerly competed for by wealthy collectors as those of Reynolds or Gainsborough.

What has produced during the last decade the revival of popularity in Romney's portraits? I believe the answer would be that Romney's works were hardly known until the series of Winter Exhibitions in the galleries of the Royal Academy at Burlington House, when in successive years some of Romney's finest portraits were first seen ; they came almost like novelties to the public, and proved that beside the greatest of the portrait painters of our land in the latter half of the eighteenth century another could rank inferior only to those two giants, Reynolds and Gainsborough.

And although fashion has much influence in such a revival as that of Romney's popularity, there can be no doubt that nothing can now displace

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him from the pedestal on which he stands, but a little lower in the Temple of Fame than the great first President of the Academy and that wonderful art genius Thomas Gainsborough.

The first life of Romney was written by his friend, the poet William Hayley, and published in 1809. It forms a quarto volume of over three hundred pages, and, besides being splendid in paper and type, has some fine engravings after some of the painter's works. The latest life of the artist is one written by Sir Herbert Maxwell, the distinguished Member of Parliament and the author of many interesting books, amongst which this life of the painter is one of research, and fills a gap in the history of English art in the latter part of the eighteenth century. It was published by the Walter Scott Publishing Company in 1902, and has only one defect, it contains only a few, and somewhat poor, half-tone illustrations of Romney's paintings. The very latest is the little life by "George Paston," published by Methuen in 1903.

Now that Romney occupies so high a place in public estimation, more books about him and his art will be written; for, to quote a French proverb, "*l'appétit vient en mangeant*," and I hope that this Memoir of a great and delightful artist will not be considered entirely superfluous—at any rate, the illustrations in this volume will make it valuable to those who admire the works of one of the greatest of English painters.

George Romney was born on December 15, 1734, old style (December 26, new style), at Beckside, near the town of Dalton in Cumberland.

His parents were tradespeople of good repute. The father was known through the countryside as "honest John"; his trade was cabinet-making and joinery; he also had a small farm in the neighbourhood of Dalton.

George Romney's—or Rumney as the name was generally spelt till George chose to alter it to Romney—mother's maiden name was Simpson, and she came of a good old Cumberland stock.

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Besides making furniture, the father of the future artist had a bent for turning out musical instruments ; he is reported to have manufactured a violin, of an elaborate design, and to have invented a new kind of manure, compounded of sea-shells, which he used on his farm ; and he is also credited with having supplied the first spoked wheel to a farm waggon in place of the old-fashioned clog wheel. We hear nothing concerning the painter's mother ; she is said to have been, however, an excellent housewife, and a devoted mother to her very numerous family of eleven children, of whom George was the second son.

When he attained school age little Romney was sent to a day school, some four miles from his home, at Dendron, where for five shillings, paid quarterly to the Rev. Mr. Pell, he was taught the "three R's." George was a day-boarder at Dendron, returning home in the evening from Mr. Pell's place of instruction. He is said not to have shone as a pupil while under the charge of Mr. Pell, who considered him a very poor scholar. When George was eleven years old his father took him away from the school and placed him as an assistant in his workshop. Like father, like son ; little George soon was able to carve with skill, and turned out a highly ornamented fiddle, carved with originality ; years after, when famous and with wealth and friends about him, he would take out this labour of his boyish hands and play on his own fiddle, to his own, if not to his hearers', delight.

While George was still conning his chap-books at Mr. Pell's school, John Romney had sold his farm at Beckside and bought a small piece of land with a house near to Furness, called Upper Cocken, within a mile of the old Abbey ruins, and there George passed two years. The view in those days from Upper Cocken, before iron-works and factory chimneys had blackened all the neighbourhood, must have been a beautiful one ; Morecambe Bay and the estuary of the Kent lay below, the swelling

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hills of the most romantic scenery in England, the Lake District, bounded the horizon, and the fine old Cistercian remains of one of the most picturesque and extensive twelfth-century Abbeys in the land were close to Romney's home.

Like Gainsborough, Romney loved music, and although he could not say with the former that "he was a musician because he could not help it," and never allowed the art of St. Cecilia to interfere with that of St. Luke, he seems, when a lad, to have been passionately fond of listening to good music ; the first time we hear of his having left home was in order to hear Giardini, the celebrated violinist and Gainsborough's friend, play at Whitehaven.

Of his early attempts at drawing or painting we hear only of his having at this time made some copies from an illustrated magazine, and it was not until he had been lent a copy of Leonardo's "Treatise on Painting" that his mind was attracted towards that art.

From his father's workshop at Upper Cocken George was sent to continue his trade of cabinet-making at Lancaster, in the shop of a man of the name of Wright ; but when he went there, or how long he stayed at Lancaster, is not known. While he was working for Wright the latter was struck by some clever sketches made by his assistant, portraits, or probably caricatures, of his fellow apprentices ; Wright, who was also seconded by an upholsterer at Kendal, of whose wife, Mrs. Gardner, young Romney had made a portrait, urged George's father to send George to some one who would give him instruction in portrait-painting. In 1755 Romney had come of age ; and now, if ever he was to set up as a portrait-painter and earn his living at that profession, the hour had arrived ; and the man as well as the hour was at hand. There was living at this time at Kendal an itinerant painter of portraits, named Christopher Steele. Steele had been at one time in Paris ; in consequence of this distinction he had put on

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the airs of a French aristocrat, whence he came to be known as "the Count." Steele seems to have been an affected fop, but had acquired some smattering of art-learning when in Paris in the studios of Carlo Vanloo, a distinguished but unequal painter, whose classical subjects may have influenced David to follow in his footsteps, and whose full-length portrait of the Queen of Louis XV. in the Louvre is, in its over-finished style, one of the finest portraits of its time in France. Steele, with all his swagger and Frenchified manners, seems to have shown a certain amount of talent in his painting, and gave satisfaction to his sitters by bringing out all the finery of their costumes—the lace ruffles and powdered toupées of the men, and the ouches and satin gowns of the women.

"The Count" entered into an agreement with Romney's father to provide his son George with "suitable and necessary cloaths both linnen and woollen," and to instruct him "in the art or science of a painter which he, the said Christopher Steele, now useth—and also to find him board and lodging, for the space of four years." The agreement went on to say, that on the part of the pupil "the said Christopher Steele was to be served well and faithfully, and his lawful and reasonable commands willingly performed, the secrets of his said master he shall keep, hurt to his master he shall not do." Apparently "the Count" made use of his pupil to prepare and grind his colours, and to carve frames for his portraits. Later these colour grindings must have been of great use to Romney, and the preparation and mode of laying on the oil colours may account for the excellence and permanency of his paintings, which have stood so admirably and unfadingly the test of time, and which are in most cases as fresh and brilliant, as clear and transparent, as when they left Romney's studio nearly a century and a half ago.

It is not without interest that one recalls how all the great Italian and Flemish masters instructed their pupils in the preparation of the minutest

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detail in all things relating to their painting, from the preliminary grinding of the colours and the laying on of the ground-work of their subject, whether on paint or canvas ; for not only were the great Italian and Flemish old painters past masters in all that appertained to the technicalities of their art, but honest and loyal in seeing no detail, however irksome, omitted which could give permanency and endurance to their creations ; hence those marvels of colour, paintings three and four centuries old, which still glow with all the brilliancy of gems and flowers, as radiant as some noble stained-glass window in some glorious Gothic fane.

During his apprenticeship to Steele Romney learnt how to mix the colours and prepare the ground for the yet uncommenced portrait ; how to lay in the first coat of colour ; where to place the high lights ; how to give the best pose for the head ; the right tone for the flesh tints ; and when to leave out the less well turned features and in their place create something, although ludicrously flattering, still not unlike the original—all these tricks of the trade the Count no doubt rubbed into his clever assistant, oil, colour and frame maker. Whether, however, he was able or willing to give Romney any lessons in anatomical study we do not know, and the probabilities are against it ; this may account for Romney's deficiency in figure-drawing. The curious thing is that, considering how shallow and neglected his art education had been under the Count, his faults in that line were not far greater than they are.

While apprenticed to Steele Romney met his future wife, Mary Abbot, the daughter of his landlady, and servant in her mother's house. Romney had fallen ill and Mary had nursed him through his illness ; and when he recovered, the attachment which had commenced and ripened while he lay helpless in Mrs. Abbot's lodging, ended by his proposing to his nurse, and in his being accepted. Although that state of bondage,

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known as wedlock, was never taken very seriously by George Romney, he and his wife never appear to have been less than good friends.

While Romney was courting Mary Abbot the Count suddenly disappeared ; but later he wrote to Romney from York, where he wished him to join him.

Before obeying the Count's commands George and Mary were made man and wife, on October 14, 1756. The honeymoon was as brief as their future life together was doomed to be ; for very soon after the wedding Romney left his young wife with her mother and followed Steele to York. He had little money, barely enough to carry him to Yorkshire, and it was out of the question that his wife should accompany him. In a letter written by Romney to his parents, who had strongly objected to his marriage, from York, he says : " If you consider everthing deliberately you will find it " (he alludes to his marriage) " the best thing that ever happened to me ; because, if I have a future, I shall make a better painter than I should otherwise have done, as it will be a spur to my application, and my thoughts being more still, and not obstructed by youthful follies, I can practise with more diligence than ever." During the time when Romney was living at York, he painted a portrait of himself which he sent to his wife at Kendal ; no trace of this, his earliest likeness, exists, and we only know his appearance from portraits he painted of himself in middle life and old age, but I have seen a little bust portrait of a lady, which is believed to be that of his wife—it represents an unattractive young woman of apparently twenty years old, dressed in a somewhat showy costume, not at all in keeping with the modest position of Mary Romney.

The most striking of the painter's portraits of himself is that in the National Portrait Gallery—a splendid although unfinished life-size portrait of the artist, who, seated with folded arms, gazes full out of the

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picture. The expression is a sad one ; the brown eyes are fine and full of intelligence, the brow broad and high, the nose rather "retroussé," the mouth a somewhat humorous one, the upper lip short, the chin moderately rounded, the hair dark brown. This portrait, which Romney painted for his friend Hayley in 1782, when he was forty-eight years old, was bought at the sale of the effects of the artist's niece, Miss Romney, in 1894. There is a later portrait, engraved in Hayley's life of the artist, in which he appears quite seventy years old, with a perfectly bald head.

Steele is stated to have painted, while at York, a portrait of Lawrence Sterne ; and there is every probability that young Romney met that witty cleric while Sterne was sitting for his portrait to the Count. One of Romney's earliest imaginary pictures was painted at York, and represents the scene in "Tristram Shandy," where Doctor Slop—all begrimed and bemired—is being introduced into Mrs. Shandy's parlour. Romney also painted another scene out of that immortal novel, in which Obadiah is making his bow to Dr. Slop, at the critical moment when the Doctor falls in the dirty lane.

In return for his portrait Romney's wife sent him some little remittance, and frequently he received from her half a guinea hidden and secured in the seal of her letter. When the Count and his wife—a former pupil, whom he had eloped with from Kendal and married at the convenient spot for runaway lovers, Gretna Green—left York, and betook themselves to Lancaster, and thence to Ireland, Steele sent Romney word that he wished him to join them, but Romney, who had no wish to cross St. George's Channel and had probably got heartily tired of his former master, was glad to be quit of the Count at the cost of relinquishing an unpaid loan he had given Steele of ten pounds ; and this made him free to return to his wife at Kendal. Romney was now three and

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twenty, and possessed a good technical idea of the rudiments of portrait painting ; he had worked hard and studied assiduously while with Steele, and while in York had, beside portrait-painting, made a large number of paintings, some of them original, like those from "Tristram Shandy ;" he had even ventured to portray scenes from Shakespeare, "King Lear" among others, and, having bought some prints after Flemish and Dutch paintings, had copied them, coloured to his own taste ; these he took back with him to Kendal on leaving York. When again with his wife he lost no time in setting up his easel and commencing portrait-painting in grim earnest. His first sitters, who belonged to what was then known as "the quality," in the neighbourhood of Kendal, were the Stricklands, of that fine old place Sizergh, one of the noblest old halls in the county of Westmoreland, which contains so many a stately home. Sizergh boasts of two great embattled towers, a great courtyard and a hall, which recall the home of the Sidneys in Kent, and its age is as venerable as that of Penshurst Place. Sizergh has belonged to the ancient family of the Stricklands since the days of Edward III., in whose reign it was fortified. Within the building are many superb old mantelpieces and much ancient panelling, and in one room appears the shield of Queen Catherine Parr, that much-married lady having visited here after the death of her husband, Edward Lord Burgh, and before her marriage with John Neville, Lord Latimer. The then owner of Sizergh, Walter Strickland, and his wife, not only sat to the young painter for their portraits but gave him leave to copy some of the old family portraits of the Stricklands, of which Sizergh had some good ones. Walter Strickland died soon after Romney's return to Westmoreland, but his brother Charles, who succeeded him at Sizergh, was also most kind to the painter, and sat to him for the first full-length portrait which he attempted ; it was under life size but was an ambitious attempt for Romney to make. It appears to have given satisfaction both to the sitter

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and the artist, who represented his model standing on the bank of the river Kent, a fishing-rod in his hand.

This portrait was so successful that it brought Romney several commissions from the neighbourhood ; and to this period of his life belongs another small full-length, the portrait of Mr. Jacob Morland, of Coppleshwaite, a very sportsmanlike picture of a youth in a blue coat with yellow facings, holding a gun, with his retriever at his feet ; this little early work of the artist was acquired recently by the National Gallery, making the eighth of that artist's works in the National Collection. Romney also painted another sporting squire ; this was Colonel Wilson, of Abbot Hall, near Kendal—in this picture Romney painted three of the Colonel's pointers.

At that time the Vicar of Kendal was a Doctor Simonds, who also sat for his portrait, and the Master of Sedbergh School, Dr. Bateman, who distinguished himself by refusing to pay a couple of guineas to Romney for painting his portrait ; however, Romney had no idea of being swindled even by a clergyman, and the mean doctor on receiving a lawyer's letter paid down the enormous sum due to the painter.

Most of the portraits of the Stricklands are happily still at Sizergh, in the original places for which they were painted, and in the town hall of Kendal are four portraits by Romney, one of which, that of Alderman Wilson, has still the original bill of the artist attached to it ; the price of this portrait was only eight guineas ; the receipt is signed by Romney's brother Peter ; the date is July 17, 1764. Another portrait by Romney in the Kendal Town Hall, that of Sir John Wilson, a judge, who is painted in his robes and wig, was presented to the town in 1877 by Admiral Wilson, a descendant of Sir John. No doubt there were many others of Romney's paintings scattered among the houses of the wealthy in the neighbourhood of Kendal ; but the immense sums

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which his pictures now command have withdrawn most of them from their original homes.

Romney's charges for his portraits, while he worked at Kendal, seem now quite absurdly small—for a full-length the general price was from six to eight guineas ; and for a three-quarter, half as much. It is hardly necessary to add that Romney's portraits at this early part of his career can bear no comparison with those he painted later : when in the full swing of his wonderful productiveness he could paint a portrait in a day. The early portraits, that of Jacob Morland in the National Gallery for instance, are painfully elaborate, and remind one more of some of Stubbs's figure-subjects than of those painted by Romney after he had settled in Cavendish Square.

It has been said that while at York Romney had painted a series of pictures, some original and others copied from prints after Dutch and Italian masters ; and had also painted some original subjects taken from Sterne's novel, and some from plays of Shakespeare. To these he appears to have added others, as we hear of his getting his wife to sit to him for Cordelia. When he had got a score or so of these paintings completed, he sold tickets for an exhibition of them in the Town Hall ; and at the close of the exhibition these pictures were raffled for, the price placed on them varying from five shillings to eight guineas.

Between the sale of tickets and the raffle Romney cleared some hundred pounds. During the time he passed at Kendal, Romney gave his younger brother Peter lessons in his art. Peter was nine years younger than George, and had shown a marked capacity approaching to talent for painting ; but he early fell into bad habits, and died while still under thirty, without having achieved anything.

In 1758 Romney's wife had borne him a son, named John, after his grandfather, who in later life entered the Church, and long after his

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father's death, and after the life of George Romney had been published by Hayley, wrote a memoir of his parent, a well-intentioned but feeble performance, which added nothing to what had already been written on the subject. Mrs. Romney had also a daughter, but she died in childhood. Of his mother John Romney records, "She excelled more in symmetry of form than in regularity of features; yet in this latter particular she was far from deficient," which seems to express in a somewhat Gladstonian turn of phrase that the Reverend John's mother had no good looks to boast of.

Having acquired what he thought a sufficient sum of money to warrant the experiment, our painter now resolved on taking the most ambitious step in his career, that of trying his fortune in London. Giving half his earnings to his wife, he started early in the year of 1762 for the capital. With him rode to the south two travelling companions. At Manchester they met Romney's old master, Christopher Steele. The latter accompanied the travellers as far as Stockport, where they parted company, and we hear no more of "the Count." On the eighth day after leaving Kendal, Romney arrived in that huge wilderness of brick and mortar, of magnificence and squalor, where then as now the greatest wealth jostled the deepest poverty, and where then as now the mighty hum and roar of thousands of human beings and the smoke of countless chimneys made the mighty capital of the British Empire a colossus amongst cities.



*Granville second Earl Gower and first
Marquis of Stafford.*

Walker & Gossnell. Ph. Sc.

CHAPTER II

FIRST VIAGE

ROMNEY's first letter written from London is dated 1762 ; it was written at an inn called "The Castle" ; in this letter Romney asks his wife to send him a copy of *Lear*, also one of *Elfrida*, and he tells her that he has sent up to London by waggon. At "The Castle" inn, Romney took a lodging in the "The Castle" House, where he soon met work. In the month of August he migrated to another lodging. He was then to work on a painting of the *Death of Richard III.* for which he had been offered five guineas having been offered to the Society of Arts. In the Rev. John Romney's collection of his father's letters, seconded by Richard Cumberland, the Romney would have obtained the prize had it not been for the opposition of a painting sent by John Martin : the subject of the painting represented the death of Richard III. and it was adjudged to him ; however, Romney received twenty pounds for his *Death of Richard III.* and he took home in the Council Chamber of the Society of Arts.

Two years passed without anything of consequence to the artist ; then, having made a friendship with a young man living in Gray's Inn, who was willing to a temporary departure



*Granville second Earl Gower and first
Marquis of Stafford.*

Walter S. Lowry, P. S.

CHAPTER II

FIRST YEARS IN LONDON

ROMNEY's first letter written from London to his wife is dated March 30, 1762 ; it was written at an inn in the City, named "The Castle." In this letter Romney asks his wife to forward him his pictures of *King Lear*, also one of *Elfrida*, and he tells her they should be rolled up and sent up to London by waggon. After a stay of a fortnight in "The Castle" inn, Romney took a lodging in Dover Court, near the Mansion House, where he commenced work on a large historical painting, of which the subject was the murder of Rizzio. Thence in the month of August he migrated to another lodging in Bearbinders Lane, where he set to work on a painting of the *Death of General Wolfe*, a prize of fifty guineas having been offered for an historical painting by the Society of Arts. In the Rev. John Romney's life of his father he affirms, and he is seconded by Richard Cumberland, that Romney would certainly have obtained the prize had it not been for Reynolds' opposition, who preferred a painting sent by John Mortimer to that by Romney. Mortimer's painting represented the death of Edward the Confessor, and the prize was adjudged to him ; however, Romney received from the Society five and twenty pounds for his *Death of Wolfe*. This painting eventually found a home in the Council Chamber of Government House, Calcutta.

Two years passed without anything of importance happening to our artist ; then, having made a friendship with Thomas Greene, a lawyer living in Gray's Inn, who was willing to accompany him to Paris, he paid

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that city a visit. The two friends travelled to Paris, *via* Dunkirk and Lille, and remained there six weeks. There are no letters or journals written by our painter during this first visit to Paris, but Hayley says that he visited the principal sights and galleries of Lutetia—and where there were pictures to be seen there he would be found.

Paris in 1764 was a far different place from what a century of vast changes has made of its principal buildings and thoroughfares. The Tuileries certainly had its noble garden before it ; but behind, it was encumbered with vile slums and narrow alleys, and the ground on which the Rue de Rivoli now stretches its splendid length was also covered with streets and houses. Within that palace, which had been uninhabited since Louis XIV. had left it for Versailles, little in the shape of paintings was to be seen, but the ceilings and walls were decorated by the vapid paintings of Coypel and Mignard ; the neighbouring palace of the Louvre had, however, in its long galleries and stately corridors, although without any collection of paintings, some portraits by Velasquez of the Royal family of Spain ; the only ones which Romney ever saw, for until the great Duke of Wellington introduced his collection of Spanish paintings to London there were none in England, unless in some country house, such as that of Lord Methuen near Bath. The Louvre, however, must have had interest for Romney, as within its walls the Royal Academy of French paintings was established on the ground floor of the palace, containing a permanent exhibition of some of the works of the national painters and sculptors, with a series of portraits of the academicians and casts of the finest statues of antiquity. There, too, Romney gazed on the most superb ceiling he had yet seen, where in the Gallery of Apollo, superbly restored after a fire in 1601 by Louis the Magnificent, Le Brun had represented the Sun God in all his glory. And if our artist obtained permission from the director, M. Cochin, he may have examined a

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matchless collection of drawings by the great masters, numbering some ten thousand. Cochin, too, would have been well worthy of Romney's acquaintance ; for not only was he the keeper of this wonderful collection of drawings, but himself an artist of the first order.

What stirred Romney's greatest admiration during this visit was the great series of Rubens' huge paintings then in the palace of the Luxembourg, and the Duke of Orleans' gallery of paintings in the Palais Royal. Of the former it is needless to give an account ; all who have seen the gallery of the Louvre know, but few are able to appreciate, this colossal labour of the greatest of the Flemish painters. Twenty-four large canvasses, painted by Rubens and his assistants, including three full-length portraits, form this series of paintings, which allegorically displays the chief events in the life of Marie de' Medici, beginning with her birth, till the year of the Treaty of Angiers between her and her son, Louis XIII. All the glories of the most splendid Court in Europe glow from out these canvases as we look on this stately and magnificent succession of gods, goddesses, monarch, queen, and courtiers ; and one can well imagine the delight and surprise they must have been to our painter, who had not till then had any opportunity of realising what painting could do when combining portraiture with allegory in the hands of such a giant as Rubens ; for here we see the handsome hook-nosed King, the "Vert Galant," in his splendid armour surrounded by naked nymphs and all the gods and goddesses of Olympus ; and buxom Marie de' Medici in her great ruff and farthingale attended by sea-goddesses and Tritons, all naked but not at all ashamed.

There was also in the Luxembourg at the time of Romney's first visit to Paris a fine collection of paintings belonging to the King, which was shown to the public twice a week. Here Romney might take his fill of gazing on some of the finest works of Titian and Veronese, of Claude

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Lorraine and of Vandyck, of Holbein and Tintoretto ; here he would have made his first acquaintance with a genuine Raphael, that exquisite little *St. George and the Dragon*, which, with all these other treasures, is now in the Louvre Gallery ; and here, too, he would have seen that marvel of flesh painting, Correggio's *Jupiter and Antiope*.

Joseph Vernet, one of the greatest of French landscape painters, was living at this time in the Louvre, and it was he who did the honours of the Duke of Orleans' famous collection—the finest private collection then in existence—to our artist. It makes one's mouth water to look through a list of what the Palais Royal then contained in the way of pictures ; when, shortly before the Revolution, this collection was sold and broken up, it enriched half a dozen of the galleries of the greatest collectors in England.

From it the Bridgewater Gallery, that at Stafford House, at Castle Howard and at Cobham among others, obtained their finest works, although in many cases the same fate has recently befallen these collections as happened to the original gathering in the galleries of the Palais Royal—and their old homes know them no more.

Romney and his companion also visited the palaces of Versailles, St. Cloud and Marly—and they probably saw the King and Court at the former, where Louis XV. had still a dozen years of his disgraceful reign to run. When Romney and Greene visited Versailles the leaves were withering on the trees in the glades and alleys of the palace gardens ; in the spring the King's mistress, the Pompadour, had been carried to the grave, and the old royal *roué* was on the look-out for another to fill her place. Whatever was lacking in the Court of England as regarded state and magnificence, Romney may well have thought was made up for by its well-meaning and pure-living young king—and a greater contrast than that between Louis XV. and George III. was not easily found. In October the

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travellers returned to London, and Romney now took rooms in Gray's Inn, in order to be near his friend Greene.

While living in Gray's Inn Romney had many portraits to paint of the benchers in that seat of the law—among these was Sir Joseph Yates, a fellow countyman of the artist. While there he also succeeded in gaining the prize of fifty guineas given by the Society of Arts for an historical subject ; the one he chose was that of the death of King Edmund. What with the death of Wolfe and of the Saxon kings, the subjects chosen by him and his brother artists for the fifty-guinea prize would not appear to have been of a cheerful character.

Now that he was beginning to make his way in his profession and gaining money, it may be a matter of surprise that Romney neglected to send for his wife to join him in London ; but although he never forgot her, he does not appear to have been anxious for her society, and it was not till three years had passed that he paid her a hurried visit at Dalton-in-Furness, where she had gone to live with old John Romney and to keep house for him. After leaving Dalton, Romney went to Lancaster, where he had some sitters. He was again in London in the autumn of 1767, bringing his brother Peter with him ; but Peter was not a success in London and had to be sent back to Lancaster.

In the following year we find Romney at the "Golden Head" inn in Great Newport Street, a street, as his friend and biographer says of it, "endeared to the lovers of art by having been inhabited, during several years, by two great rivals in public favour, Romney and Reynolds."

During the next year Romney exhibited in Pall Mall two life-size full-lengths of ladies, and a "family piece"—probably that of Sir George and Lady Warren with their little daughter holding a bullfinch. Seventeen hundred and seventy was a memorable date in Romney's life, being that in which his two whole-length figures of actresses, called *Mirth* and

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Melancholy, were on the walls of the exhibition in Spring Gardens. It was while he was living in Great Newport Street that Romney made the acquaintance, and became the lifelong friend, of Richard Cumberland, poet, playwright, and dilettante.

Cumberland was the son of the Bishop of Clonfert, and had been educated at Trinity College, Dublin. Owing to the influence of Lord Sackville, the young man obtained one of those convenient sinecures which men in power could, in those good old times, present to their friends, their relations, or themselves. Cumberland got a place in the Office of Trade and Plantations, a post which he held till Burke's Bill ended it and other such scandals; but he was given a pension as a sop for his lost office.

Richard Cumberland's once popular plays are now all forgotten, and it is difficult to realise that in the early years of George III.'s reign he was one of the country's most popular dramatists. Few among us have ever heard of, much less read, his tragedy, "The Banishment of Cicero"; or "The Summer Tale," "The Brothers," or "The West Indian";—the latter, according to a biography of the time, Garrick brought out "in excellent style." In 1780 Cumberland was sent by the Government on a semi-public mission to Madrid; two years later he published a work called "Anecdotes of Eminent Painters of Spain during the Sixteenth and Seventeenth Centuries"; a book which had merit, and which was a precursor to Sir William Stirling Maxwell's admirable "Annals of the Artists of Spain," which appeared about half a century after Cumberland's book. Five years later Cumberland brought out another work relating to Spanish artists—this was "A Catalogue of the Paintings in the King of Spain's Palace at Madrid"—and later some more plays and a novel named "Arundel"; in the latter, says a contemporary notice on the author, "he is accused, but on very slight foundation, as seeming to palliate adultery and duelling." No doubt

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this notice of Cumberland's novel must have been an admirable advertisement for the demand for the book in all circulating libraries, and were it not that so many of the novels of the present day might also be said to "palliate" some of our society's "pleasant vices," it would be worth some enterprising publisher's while to bring "Arundel" out of its obscurity.

When getting old Cumberland appears to have atoned for any lapses as to morals by publishing a poem called "Calvary." "When we consider the number, the merit, and the exquisiteness of his writings," says a contemporary, "Mr. Cumberland must be allowed to rank high as a decorative writer." Cumberland, however, is now only remembered from his early friendship with Romney ; he left some memoirs, but these are very unreliable. The last years of his long life were passed at Tunbridge Wells, where he died in 1811 ; and he had the post-mortem honour of a resting-place near to that of Dr. Johnson in the Abbey.

If Hazlitt is to be trusted, Johnson and his coterie did not admit Cumberland into their set ; but on the other hand we know that Cumberland told Boswell that the Doctor always treated him with great civility, which was not a general rule with that personage ; and what is still more in Cumberland's favour is the following sentence written by Johnson to Mrs. Thrale, in which he states that "the want of company," at some place where Johnson was then stopping, "is an inconvenience, but Mr. Cumberland is a million." For some unknown reason Goldsmith could not abide Cumberland, could "not away with him," to borrow a Scriptural expression. "If he (Cumberland) had been in the room," said Northcote, "Goldsmith would have flown out of it as if a dragon had been there. I remember," added Northcote, "Garrick once saying, 'D——n his dishclout face ; his plays would never do, if it were not for my patching them up and acting in them.' " But there is still worse to be told of Cumberland by Northcote, for he says that Sir Joshua never asked poor Cumberland to

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dine with him in Leicester Fields ! Although he was not appreciated by Johnson's "set," Samuel Rogers described Cumberland as being "a most agreeable companion, and a very interesting converser, his theatrical anecdotes were related with infinite spirit and humour." ("Rogers's Table-Talk.") Sir Walter Scott writes in his Diary as follows of Cumberland: "January 12, 1826. Mathews last night gave us a very perfect imitation of old Cumberland, who carried the poetic jealousy and irritability further than any man I ever saw. He was a great flatterer, too; the old rogue. . . ." But Sir Walter adds to this somewhat unkind remark that Cumberland was "a very high-bred man in point of manners in society," and in his "Biographical Memoirs" he writes that "in the little pettish sub-acidity of temper which Cumberland sometimes exhibited there was more of humorous sadness than of ill-will, either to his critics or contemporaries. . . . These imperfections," adds Scott, "detract nothing from the character of the man of worth, the scholar and the gentleman." After calling on Romney in his lodgings in Great Newport Street, Cumberland says that he found the young painter badly lodged, and only too glad to have an order to paint a three-quarter portrait of his visitor for eight guineas. Cumberland gave Romney a few sittings, and when the portrait (which is now in the National Portrait Gallery) was finished he gave Romney two extra guineas for it; which he appears to have thought mighty generous on his part. It is interesting, for many reasons, to study this early work of the artist, admirably clear in colour alike as regards the flesh tints and the costume, and full of life and expression. Romney, indeed, seldom in later years painted a finer portrait of a man than this one of Richard Cumberland. Cumberland was so delighted with his portrait that he not only celebrated the painter's prowess in verse, but coupled his name with those of Reynolds and Gainsborough. He ended his effusion by calling on Romney to "Advance! be known, and be admired." Of Romney,

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Cumberland writes that "shy, private, studious, and contemplative; conscious of all the disadvantages and privations of a very stinted education ; of a habit naturally hypochondriac, with aspen nerves that every breath could ruffle, he was at once in art the rival, and in nature the very contrast, of Sir Joshua. A man of few wants, strict economy, and with no dislike to money, he had opportunities enough to enrich himself even to satiety ; but he was at once so eager to begin and so slow in finishing his portraits that he was for ever disappointed of receiving payment for them by the casualties and revolutions in the families they were designed for. So many of his sitters were killed off, so many favourite ladies were dismissed, so many fond wives divorced before he could bestow half an hour's pains upon their petticoats, that his unsaleable stock was immense ; whilst with a little more regularity and decision he would have more than doubled his fortune, and escaped an infinitude of petty troubles that disturbed his temper."

Cumberland's verses belauding the new portrait painter were approved by Johnson, who told Reynolds—probably not to Sir Joshua's satisfaction—that Cumberland's poem would help to bring Romney's name before the public.

Cumberland also published an ode on the history of the painting of all times and countries, commencing with Pliny, and ending with the days of George III. Nor was Cumberland satisfied till he had brought Garrick to his *protégé's* studio. Garrick went, but the interview does not appear to have been a happy or successful one, for the great actor criticised somewhat freely one of the portraits he saw from Romney's brush, and the artist, whose terribly sensitive and irritable nature could not stomach any blame, was deeply hurt. Cumberland thus describes this visit : "I brought Garrick," he writes, "to see his (Romney's) pictures, hoping to interest him in his favour ; a large family piece unluckily arrested his attention ; a gentleman in a close-

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buckled bob wig, and a scarlet waistcoat laced with gold, with his wife and children, some sitting, some standing, had taken possession of some yards of canvas, very much, as it appeared, to their own satisfaction, for they were perfectly amused in a contented abstinence from all thought or action. Upon this unfortunate group, when Garrick had fixed his lynx's eyes, he began to put himself into the attitude of the gentleman, and turning to Mr. Romney, "Upon my word, Sir," said he, "this is a very regular well-ordered family, and that is a very bright well-rubbed mahogany table at which that motherly good lady is sitting; and this worthy gentleman in the scarlet waistcoat is, doubtless, a very excellent subject, to the State, I mean, if all these are his children—but not for your art, Mr. Romney, if you mean to pursue it with that success which I hope will attend you!" The modest artist took the hint, as it was meant, in good part, and turned his family with their faces to the wall.

The portraits by Romney which have already been alluded to, representing *Mirth* and *Melancholy*, were taken from the two famous actresses Mrs. Jordan and Mrs. Yates, who, with Mrs. Abingdon and the great Sarah Siddons, were then the most popular of their day. Mrs. Jordan sat for *Mirth*. Romney painted this beautiful actress more than once. She appears with Mrs. Yates in a life-size group at Petworth called *Il Penseroso and L'Allegro*, and by herself in another portrait, also called *L'Allegro*. Romney also painted her in her famous part of "Peggy" in Wycherley's *Country Wife*, very much altered by Garrick, who re-christened the play *The Country Girl*, and also as "The Romp."

Dorothy Bland, for Jordan was an assumed name, was one of the most beautiful actresses of her time. Born at Waterford in 1760, she made her *début* on the Dublin Stage in 1777, and in 1782 came to England. From 1791 till 1811 she lived with the Duke of Clarence,

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later William IV., who behaved to her in the heartless manner which distinguished his royal brothers ; after she had borne her royal lover a large family of children they were taken from her, and she herself ended her career in straitened circumstances, dying at St. Cloud in 1816.

Mrs. Yates, the impersonator of *Melancholy* on Romney's canvas, also sat more than once to him for her portrait. There is a beautiful portrait by him of her as *Melpomene*. Maria Yates was older than Mrs. Jordan by some thirty years, and until Mrs. Siddons carried all before her in tragic parts, was, after Mrs. Cibber, whom she succeeded, the best tragic actress in England. Like Mrs. Jordan, Mrs. Yates came from the "Isle of Saints." For ten years she, with Mrs. Brookes, managed the Opera. Her greatest parts were Medea and Lady Macbeth. She sat to Reynolds as well as to Romney. Benjamin West was so delighted with Romney's presentment of Mrs. Yates as *Melancholy* that he went the length of comparing it with a work by Raphael. Romney also painted Mrs. Yates as the "Muse of Tragedy"; but Sir Joshua's Mrs. Siddons in that character completely overshadowed Romney's. Only once did Mrs. Siddons sit to Romney, and when a friend told the artist that people thought his portrait of the great tragic actress better than that of Reynolds, Romney merely said, "The people know nothing about it, for it is not."

After the year 1772, Romney ceased to exhibit. Nothing would induce him to send any of his work to the recently created Royal Academy ; it was not till a century had passed that any of his portraits appeared on the walls of that institution. Only in 1877 some of his portraits were seen at the Winter Exhibition of Old Masters at Burlington House, and the public, who hardly knew anything of him before this time, were amazed to find how great a talent his was.

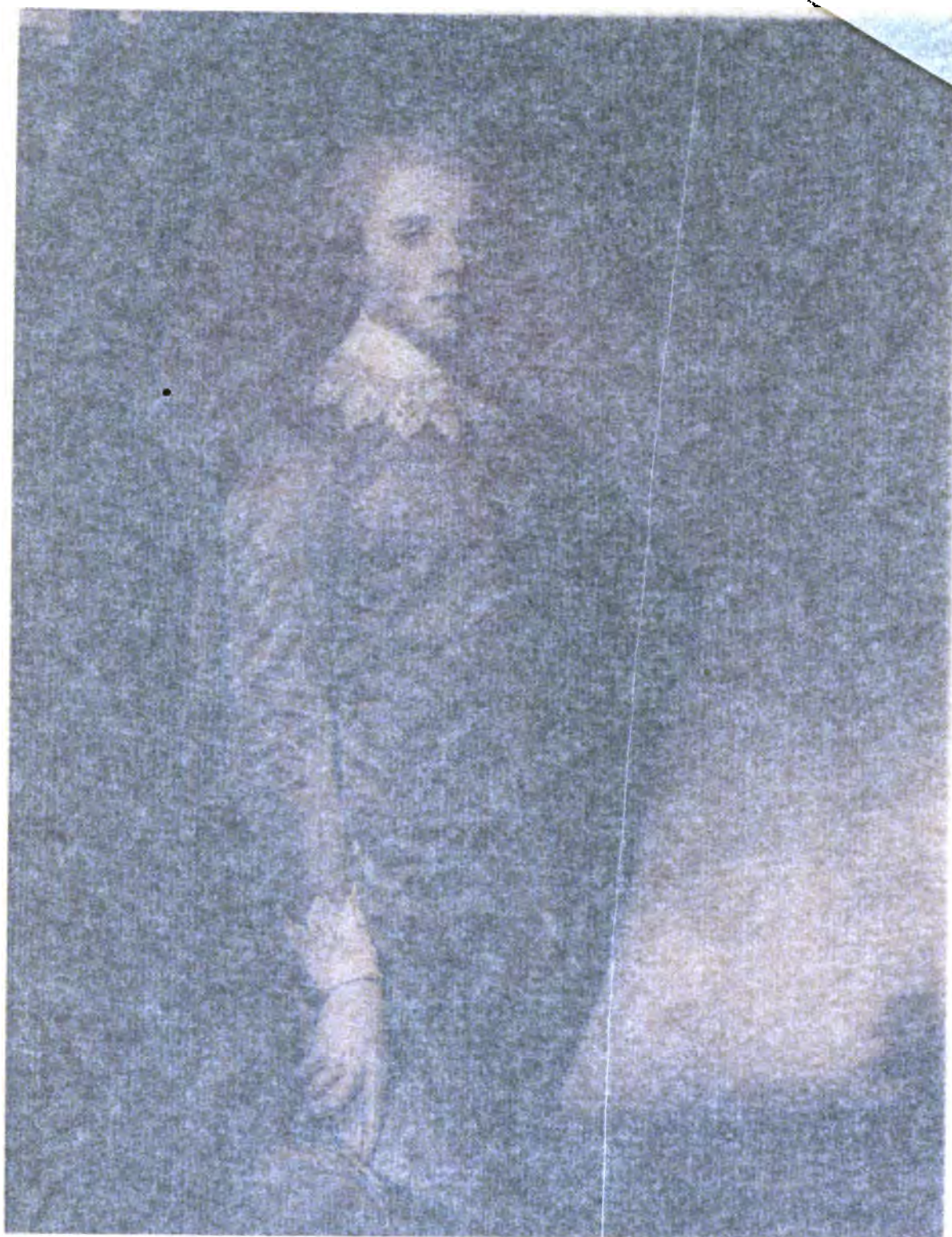
The portraits of Mrs. Jordan and Mrs. Yates, and a family group of the

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Warrens, had established Romney's reputation in London ; and his studio in Great Newport Street became the fashion, and daily received some of the best-known men and women in the great world.

It is believed that Romney was at this time (1772) earning about £100 a month. Although fortune favoured him, the artist made no sign of wishing for the companionship of his wife and son. Perhaps his intention of setting out soon for a journey to Italy, where he proposed to remain a considerable time, may account for this conduct. Later, however, when he had returned from his voyage, there was no such excuse to salve his conscience ; and one can but regret this, the only blot that I can discover on what, in all other respects, seems to have been, if not an attractive, at any rate a respectable character. Our great poet has put into the mouth of the most holy of English monarchs the words : "Forbear to judge, for we are sinners all." If Romney sinned in leaving his wife in the north of England while he laboured at his all-engrossing craft in London, one can only humbly hope that his sin has been forgiven by the Divine pity. There are not many, methinks, who have so little to reproach themselves with ; and Romney has been as much vilified for his neglect to bring his wife to live with him as if he had broken the whole of the decalogue.

Romney never neglected to keep Mrs. Romney well supplied with money ; and as there is nothing to show that his wife wished to join her husband in London, and was not content to remain in the north with her son, it seems somewhat uncharitable to abuse Romney for what may have been a mutual understanding between husband and wife.



*George Granville, second Marquis of Blandford
and first Duke of Sutherland*

1721-1791

CHAPTER III

IN ITALY

IN one branch of art England had no reason to fear competition with any other European country—that of the miniaturist. From the days of Queen Elizabeth, when Nicholas Hilliard painted his wonderfully elaborate little portraits on cardboard, to those of Sir William Ross in the reign of Queen Victoria, the English miniaturists have been remarkable for their beauty of workmanship and fidelity in likeness. Among the best of these was Ozias Humphrey, born at Honiton, in Devonshire, in 1742. He started miniature painting at Bath with Samuel Collins, and in 1763 Sir Joshua Reynolds invited Humphrey to settle near him in London. The royal family patronised him ; and meeting with an accident in 1772, he was advised to make a voyage to Italy. Romney, who had been a friend of Ozias for some time before 1773, settled to accompany him to Italy, and early that year they commenced their pilgrimage to the Mecca of art—Rome.

Romney had naturally never ceased to pine for a sight of the paintings in the halls and Sistine Chapel of the Vatican. From his early attempts at painting in the “grand style,” as it was called when he was at York with Steele, he had always had the ambition to paint some great work of the imagination ; and where but in the Eternal City could he find such works by the mighty masters to inspire him ?

This artistic voyage commenced most pleasurably and appropriately for the two artist travellers, as Knole—even then one of the most splendid of our historic homes, crammed full of paintings and artistic furniture which

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jackets, and reach a little below the knees, which gives them a very light and airy appearance, and exposes limbs round and cleanly formed. This may be supposed to be very delightful to the eye of a painter who had always been accustomed to see women dressed in stays, with petticoats almost covering their heels." "We left Marseilles," Romney writes in his diary, "on the 20th of April, and having passed along the valley in which it is situated till the mountains that encompass it draw near together, began to ascend one of the most beautiful valleys I ever saw, with a small river winding down the middle of it, having in front, to the north-east of it, a most picturesque and rocky mountain of angular forms. Sometimes there was rising ground, covered with pines of a brownish green, which gave a beautiful opposition to the light grey mountains, shadowed in parts by clouds that hung over, of a blue-grey tint, and broken with shrubs of a brownish hue, while parts of other mountains of angular shapes rose behind in shadow. In some places groups of trees of the most beautiful forms, and of a tender green, rose from the riverside, through the openings of which might be seen blue mountains, broken with the slender, straight stems of a light grey speckled colour, and with beautiful branching foliage; in other places very tall bulrushes mingled with them. This scenery continued varying till the mountains almost closed, with rocks of a very steep and romantic shape; while the trees on the margin of the river became still more beautiful, if possible, from the effect of the evening sun. Now its rays, half intercepted by the branching trees, fell upon the white bulrushes; then the rich margin of the brook, abounding with all beautiful plants and shrubs, was in shadow; the road all the while winding with the river, till it opened into a delightful valley about two miles in length and one in breadth, where it parted from the stream, and passing through the valley brought us to a little village at its extremity, where we lodged for the night. From our chamber windows we had a beautiful prospect of the



*Elizabeth, Countess of Sutherland
and Baroness Strathnaver in her own right.*

W. Walker & Co. London, Del.

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scenery, which was more like that described in romance than any I had ever seen before."

Very few writers of that day, the poet Gray only excepted, have described scenery with such a sense of delight as we find in this description of the Riviera by Romney. We may look in vain even in Goethe's "Reisebilder" for such a word-painting of the effects of colour in wood and mountain; and that he thus felt and described his first impressions of southern sun and shade proves how deep was the painter's enthusiasm for the beauty of nature. It was this love of natural beauty that made Romney, whenever he could, discard painting the fashions of the dresses of the ladies who sat to him, and instead of representing them in their formal dresses, drape them in a classical costume; and with rare exceptions do we find any of his female figures portrayed with their hair disguised in powder. He was almost blinded by the beauty of Italy; and notes his delight on hearing in the streets the voice of an Italian lad singing under the window of his inn, and the hearing of the "rings of weavers, about fifteen or twenty in each, hand in hand, dancing round the maypoles erected in the streets, like the Hoops of Guido, and singing beautiful airs. Their movements were sometimes slow, and increased gradually till they became very quick, and then slow again . . . the air of antiquity it carried along with it had the most enchanting effect. I thought myself removed 2000 years back, and a spectator of some of Arcadia."

We can imagine that such a sight inspired Romney with the idea of his most beautiful portrait group, that of the Goethe family now at Trentham, which he painted shortly after his return from Italy, in which something truly Arcadian was admirably rendered.

Romney and Humphrey sailed in a felucca from Nice to Mentone, and thence made their way to Genoa, where a Monsieur Aubert, a Genoese



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Baroness Strathnaver in her own right.*

James O'Hanlon del.

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merchant of English descent, did them the honours of its churches and palaces, in the latter of which our painter had an opportunity of studying some of Vandyck's best portraits, for nothing that great artist ever did could exceed the splendour of the Balbi and Brignole portraits in that city. In the Gulf of Genoa the travellers experienced one of those sudden and violent gales for which the Mediterranean is notorious. "When," according to Hayley, "the danger was imminent, the crew vehemently alarmed, Romney appeared to sit in silent consternation ; but when his companion, whose spirits were less affected, rallied him a little on his gravity, he protested it did not arise from personal fear, but from tender concern at the prospect of being suddenly separated for ever from his friends and relations."

At Pisa they bestowed some time on the frescoes in the churches by Giotto—little as that artist was then appreciated by even the most learned of art students—and thence they went on towards Rome through the Vale of the Arno to Florence. Unfortunately, Romney's diary was not kept after he left Genoa ; but, according to Humphrey, they were "in raptures" with Florence, "the cradle," as he calls it, "of our art." After a few days passed in that city, the travellers continued their journey *via* Siena and Viterbo, and arrived in Rome on June 18, three months and a half after leaving London. During all the time Romney passed in Rome he worked from morn till night at copying paintings in the churches and art galleries. He was enabled by his letter from the Duke of Richmond to the Pope, and through the influence of the Duke of Gloucester, to copy Raphael's frescoes in the Vatican ; and through that influence he got rooms in the Jesuits' College, where he was able to seclude himself from all who in any way interfered with his labours. The Pope (Ganganelli), Clement XIV., during that summer had issued an edict suppressing the Jesuits ; and on one occasion Romney found himself a prisoner in the

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college. He was about to leave the building, when he was challenged by a sentry who had orders to forbid any one leaving the college gates. On Romney shouting out "Inglese," he was allowed to proceed on his way.

Besides copying part of Raphael's last work, the *Transfiguration*, then in the Church of San Pietro in Montorio, and his frescoes in the Vatican, Romney painted also from the life; he appears to have found a handsome peasant woman from whom he made several studies. This seems to have been the earliest example of his working from the nude. He also attempted a large composition in which he endeavoured to portray the *Ancient of Days* or *Providence Brooding Over Chaos*. After the artist's death his son, the Rev. John Romney, had this work christened *Jupiter Pluvius* considering that a representation of the Deity was a kind of sacrilege.

After a year and a half passed in Rome almost in solitude—for he even appears to have parted company with his travelling companion while studying in the Eternal City—Romney went to Venice, where he laboured almost as hard as he had done in Rome, copying some of the most remarkable of the paintings in the churches; while in Venice he met that eccentric individual, Edward Wortley Montagu, Lady Mary's son. Of him he painted an admirable portrait in the Turkish costume, that he had taken to wearing while living in Constantinople. While Romney was in Venice, Montagu met with an accident that caused his death. He swallowed a bone of some bird, which, having stuck in his throat, brought on inflammation, from which he died a few days after, a sad end to a man who had braved many dangers in an adventurous and romantic career.

In a letter written at this time to a fellow student named Carter, Romney says, "Whether it was owing to the multitude of thoughts which continually crowded in my mind for some weeks before I left Rome—

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about the settling of plans, collecting various matters, both mental and substantial, paying of bills, &c.—I say, whether it was owing to these and a thousand hopes and fears which agitated my mind, or to something else I have not discovered that had benumbed my feelings, certain it is that when I had passed the Porto del Popolo, crossed the Ponte Molle, and during the whole day following till I arrived at the Monte Rosi, I hardly felt regret. After a good night's rest (the hurry of departing being over), my affections began to revive, and something hung about my heart that felt like sorrow, which continued to increase till I reached the summit of Mount Viterbo. I arrived there about half an hour before the *vetturino*—indeed, I had hastened to do so, well knowing it would be the last time I should see Rome. I looked with an eager eye to discover that divine place. It was enveloped in a bright vapour, as if the rays of Apollo shone there with greater lustre than at any spot upon this terrestrial globe. My mind visited every place, and thought of everything that had given it pleasure ; and I continued some time in that state, with a thousand tender sensations playing round about my heart, till I was almost lost in sorrow. Think, O think, my dear Carter, where you are, and do not let the sweets of that divine place escape from you ; do not leave a stone unturned that is classical, nor even a line of the great Michael Angelo. . . . I was going on to observe that Michael Angelo must have noticed that the long, swelling line about Florence gave much grandeur, &c., when I found I should be on a topic which would carry me far beyond the limits of this sheet of paper.”

Romney certainly equalled Sir Joshua Reynolds in his fervent adoration of Michael Angelo and his works.

Writing from Bologna, Romney says, “I found the works of the Caracci in the condition in which you have described them, very much damaged, or so very dark that they can scarcely be seen. However, I think there is a style of painting in these very much to be admired,

IN ITALY

particularly in Ludovico. His thoughts are more elevated than those of any other of that school, though frequently borrowed from Titian and Correggio ; but he is less correct than his scholars ; his forms are large and free, the tone of his colouring is grave and low, and there is a gloom in the effect of his pictures well adapted to the pathetic and terrible. I admire the *St. Agnes* of Domenichino, and the *Peter and Paul* by Guido ; but neither so much as the *St. Cecilia* of Raphael, and the *St. Margaret* of Parmigiano."

According to John Romney, his father, while in Bologna, declined an invitation from the Academy of Painting of the city to make him its President.

Three weeks were devoted by Romney to the galleries and churches of Florence, where Horace Walpole's correspondent, Sir Horace Mann, was of much use to him ; but could not arrange for the pictures in the Pitti Palace to be taken off the walls, for Romney to copy more to his advantage. At Parma he copied Correggio's works, "a painter," according to Hayley, "whom he particularly admired, and whose tenderness and gravity he often emulated very happily in his figures of women and children."

Writing from Venice, Romney says : "I am very glad, on the whole, I did not make any studies of his (Titian's) works in Rome or Florence, being thoroughly convinced that a just idea of Titian can never be formed out of Venice. His great works are of a much higher order, and of a different character, from those in Rome. Even his damaged pictures, as far as examination goes, will be objects of study, having parts in good condition" ; and writing to his friend Sidney Greville, he says that he is lost "almost to everything in this world of Titian." Those who have seen some of the many copies which Romney made of Titian's paintings during his stay of two months in what he called

GEORGE ROMNEY

"this world of Titian," will understand with what enthusiasm he copied that greatest of all the great Italian colourists. That his time passed in Rome had immense influence on his later work is apparent to all who compare his work, after his Italian journey, with that executed before he visited that country.

From Parma, Romney returned homewards by Turin, Lyons, and Paris. At the latter city he arrived early in June, and was again in London by the beginning of July 1775. He had been abroad for two years and three months.



*Emma, Lady Hamilton
(National Gallery, London)*

Sir Joshua Reynolds, P.R.S.

CHAPTER IV

EMMA LYON

EMMA LYON, as she was first called, fills so large a space in Romney's life that that superb sultana deserves a chapter to herself.

Women of exalted position, when that position has been combined with personal beauty, and especially if scandal has entered largely into their lives, have ever been among the most popular subjects for dramatists and historians; and their lives and adventures are of unfading interest to every generation. I remember Lord Beaconsfield saying that no one ever wearied of reading of Cleopatra, or of Mary Stuart, or of Marie Antoinette, and although Disraeli only named those queens of beauty and misfortune, he might have added the name of Emma, Lady Hamilton, who rose from the ranks of a domestic drudge to the status of the wife of an English Ambassador, and enslaved the heart of the greatest captain that our island has produced.

How vain it seems to attempt to conjure up in mental vision the world-famed beauteous face of some historical figure, long since returned to dust, which in life had the power of creating in the hearts of men passionate admiration, and inspiring life-long devotion! Happily, in the case of Emma, Lady Hamilton, her portraits by Romney almost bring her lovely face before us; and when we look on that loveliness, although but pigment on canvas, we feel that no devotion was too great to lay at such a shrine, and the lines written by Pope of another beautiful woman rise to our mind:

"If to her share some female errors fall,
Look on her face, and you'll forget 'em all."

GEORGE ROMNEY

Probably a more perfectly beautiful being than Emma Lyon never existed, even in this land of beautiful women. We owe to Romney and to his brush a vivid presentation of that marvellous beauty which swept, in the case of Nelson, all the better feelings of his nature before the one dominating passionate longing to possess as his own this splendid work of nature; which made him reckless of all moral restraint; and which has tarnished with an indelible stain an otherwise glorious career. Viewed in any light, one can but regret the fatality that threw Emma Hamilton in the path of Horatio Nelson, for not even the glorious close of his heroic life in the cockpit of the *Victory* can wash his memory clean of the infamy of his participation in the judicial murder of Caracciolo, or excuse his treatment of the Neapolitan political prisoners, whose lives he had guaranteed, and whom he handed over to the tender mercies of Ferdinand and his sanguinary consort.

Until Romney had met and been stirred to the depths of his artistic spirit by Emma Hamilton, he may be said not to have revealed the power within him; but were all his other works to disappear, and none but two or three of the almost numberless portraits of "the divine lady," as he called her, to remain, his place would still be among the first great portrait-painters of his day.

It was in the year 1782 that Romney first met Emma. She was then in the first flush of her wonderful and entrancing beauty; her age about twenty, for the exact date of her birth is uncertain.

The year before, Emma had been what is called, for the want of a better term, "under the protection" of a dissipated, good-for-nothing squire, Sir Harry Fetherstonehaugh, by whom she had a child, her second offspring. When introduced to our painter she was "under the protection" of a handsome young man about town, Charles Greville, brother of Lord Warwick, and a nephew of Lady Warwick's uncle,

EMMA LYON

Sir William Hamilton. In 1782 Emma was known by the name of Hart ; but why she altered her former name of Lyon to that of Hart is not known.

Romney was a frequent guest of the Warwicks at Warwick Castle, where some of his best portraits are still to be seen ; some of these I have, by the kindness of Lord Warwick, been able to reproduce.

A more lovely composition than that of Henrietta, Countess of Warwick, with her beautiful boy and girl, would be hard to find ; Warwick Castle also boasts a most interesting group of portraits, into which Romney has introduced his own with that of his father, a venerable old gentleman.

Charles Greville was living with his beautiful mistress in the year 1782 in a house in Paddington Green ; and soon the lovely Emma was a constant sitter at the studio at the end of Romney's house in Cavendish Square. Of course it was soon said that Romney was madly in love with his beautiful new model. There is, however, not an iota of evidence to prove that Emma was ever more than a frequent sitter to the artist, and a devoted friend. Those who do not know the absorption that painting or sculpture entails in the life of the active artist cannot understand or believe that the mental and physical labour required and expended upon what appears on the surface an easy work, by its very intensity does away with the temptations under which the idle and unoccupied are liable to fall when in the company of beautiful or attractive womankind. I am firmly convinced that nothing impure ever occurred between Romney and Emma Hamilton ; there is not a line in any of the letters which passed between them to justify such a surmise. Emma's letters to George Romney are full of sincere affection, but it is the affection of a loving child for an indulgent parent ; in fact, the beautiful young woman looked up to the great artist in the light of a kind relation, and in no

GEORGE ROMNEY

other, whatever view to the contrary the lovers of scandal may prefer to take ; and although scandal has decreed otherwise, that need not be regarded.

Charles Greville was known to be an exceedingly jealous man, and it is hardly likely that had he supposed Romney to be enamoured of his light of love he would have allowed her to sit so often to him for her portrait, in so many different attitudes and costumes, as she did between 1782 and 1788, when she was transferred by Greville to the care of his uncle, Sir William Hamilton.

For nearly a score of years Romney painted at intervals a great number of pictures of which the beautiful Emma formed the subject. There are many portraits by him of other beautiful women who sat to him between 1780 and 1791, which are called after her, but incorrectly ; there are quite enough portraits of the fair Emma to make it unnecessary to add spurious ones to their number.

Never was a beautiful woman so often painted by the same artist ; never were the features of a woman made to live again so vividly on canvas by the magic of the brush wielded by the hand of a genius, as were those of Emma Hart. A mere list of the engraved portraits painted by Romney of Lady Hamilton would fill pages. In an account written by Mr. Alfred Whitman in *The Printseller*, forty engravings after Romney's portraits of Lady Hamilton are given. Some of them have been engraved more than once : for instance, the portraits of her as *Daphne*, by J. W. Chapman ; *Nature*, by J. R. Smith ; *The Sempstress*, by J. Cheeseman and Joshua Brown ; *The Spinstress*, by Cheeseman and Jeens ; *Comedy nursing Shakespeare*, by Benjamin Smith and Caroline Watson ; and *Miranda*, by F. W. Slater, Henry Meyer, J. Conde, and Hopwood ; and besides these engravings there are others of Emma, after the portraits painted of her by Sir Joshua Reynolds, Sir Thomas Lawrence, Richard Westall, Angelica



Emma, Lady Hamilton
(National Gallery London)

W. Walker & Co. London

EMMA LYON

Kauffmann, Guy Head, M. de Non, and Madame Vigée-Lebrun. Among this gallery of portraits, of which Emma was the heroine, some of those by Romney may here be mentioned.

We find her in a lovely kitcat as *Nature*, with a little spaniel in her arms ; as a *Sempstress* ; as a *Bacchante* ; as *Ariadne* ; as *St. Cecilia* , as *Sensibility*, where the sensitive plant gives the title to the painting ; as *Alps* , as *Cassandra* ; as *Miranda* ; as *Titania* ; as *Comedy nursing the Infant Shakespeare* ; as a *Wood Nymph* ; as *Joan of Arc* ; as *Hebe* , as *Mary Magdalene* ; as *Constance* ; as *Calypso* ; as a *Sibyl* ; as *Iphigenia* ; as *Circe* ; and in many an unfinished sketch in oils and chalk. And to none of them, if we except the picture of the *Bacchante* leading a goat, which Romney painted twice, and of one version of which, that at Petworth, we have been able, through the kindness of Lord Leconfield, to give a photograph here, could any, even of the strictest of the following of Mrs. Grundy, object on the ground of suggestiveness of what Grundyites are ever in quest of, the sense of the improper, but in this portrait the face alone was painted from Lady Hamilton's. Romney's son, referring in his life of his father to his father's friendship with Lady Hamilton, writes as follows : " In all Mr. Romney's intercourse with her she was treated with the utmost respect, and her demeanour fully entitled her to it. In the characters in which she has been represented, she sat only for the face and a slight sketch of the attitude ; and the drapery was painted either from models or from the layman. The only figure that depicted any licentiousness of dress was the *Bacchante*, and it was as modest as the nature of the character could admit of ; but in this she sat only for the face."

Of other portrait-painters to whom Emma sat, not even the name rises in his portraits of her to the exquisite name which Romney gave in his presentments of his " enchantress."

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No woman ever inspired by her form and features and beauty of colour, any artist, as did this superb specimen of humanity ; we may search in vain for such another instance in all the creations of art. Perhaps Romney, in his portraits of Lady Hamilton, came nearer than any other artistic genius to the realisation of presenting at her best the woman he admired above all others ; and there can be little doubt that, as a mere physical creation, Emma Hamilton was, in her radiant youth, the most beautiful woman among a race whose physique and comeliness equal the finest models of the statues created by the greatest sculptors of ancient Greece.

When Emma sat to Romney for his picture of her as *Circe*, now in the possession of the Hon. Herbert C. Gibbs, she was eighteen ; and that portrait alone, as Mr. Alfred Whitman says, would have ensured lasting fame for him and for his fair model, for its force and charm are irresistible. That a former "maid of all work" and of the humblest origin, whose early years had been passed in a somewhat riotous squalor among demi-reps of both sexes, and who at one time had been used by a quack doctor as a living advertisement of his panacea to turn all who paid him enough money into beings, if not as beautiful as Emma—*Hygeia*—at any rate, as healthy as she appeared ; that such a person, after such a beginning of life, should become one of the leaders of fashion, and an influential factor at a brilliant court, where her power was greater than that of her husband the British Ambassador, sounds like the creation of the inflated mind of some romantic novelist.

But this was the actual career of Emma Hart, formerly a servant in a Welsh village, and raised by her brilliant and transcendent beauty in a few years to command the homage of the greatest of English seamen, Horatio Nelson.

Her beauty was almost as faultless as the imagination can con-



Lady Hamilton

Walker & Co. New York N.Y.

EMMA LYON

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1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Arar and Collins (1971).

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John

• Greville inst.

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to be found in

Examples among:

1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

2. Once the problem is identified, the next step is to define the objectives and goals of the project. This helps to clarify what needs to be achieved and provides a clear direction for the team.

3. The third step is to develop a plan or strategy to address the problem. This involves breaking down the problem into smaller, manageable tasks and determining the resources needed to complete them.

4. The fourth step is to implement the plan. This involves putting the strategy into action and monitoring progress to ensure that the project is on track.

5. The final step is to evaluate the results of the project. This involves assessing the outcomes against the objectives and goals and identifying any areas for improvement.



Lady Hamilton

EMMA LYON

ceive—for Emma combined perfect features with perfect symmetry till increasing years and her luxurious mode of living covered her once lovely limbs with redundant flesh, and destroyed the shape of her once perfect face. We know that it took a considerable number of beauteous Greek maidens, each lending some portion of their figures, to form into a perfect whole the *Venus* of Praxiteles ; but Emma Hamilton, when in the lustrous prime of her marvellous beauty, would have alone been all sufficing for any artist of Hellas to portray as the Goddess of Love, divine Aphrodite. Let the reader recall the most beautiful vision that he has imagined of a woman, perfect in form, in expression, in charm, and in all that attracts a man to that greatest of Nature's creations. We have all possibly some conception of such a being ; and some of us have had the good fortune of meeting with one such in our life's journey ; but I imagine no one of our time has seen anything to approach Emma Hamilton.

It would be no easy matter to give the preference to what one may consider the best of Romney's many paintings of his enchantress. Had I my choice, I think the following would be among my favourites: her portrait as *Circe*, a superb full length ; the picture of her at the *Spinning Wheel*, belonging to Lord Iveagh ; and that called *Nature*, with the little spaniel in her arms, of which the mezzotint, published by Smith in 1784, is now bought at a far higher figure than was the original painting ; but it would be, as already said, no easy matter to choose among so various and so considerable a collection of entrancingly lovely creations.

When Charles Greville introduced Emma Hart to his uncle, Sir William Hamilton, the latter confessed to his nephew that she was far more beautiful "than anything in Nature ; and finer in her particular way than anything that is to be found in antique art" (the cunning old dog !) "even," he added, "at Naples among the treasures of Herculaneum and Pompeii."

GEORGE ROMNEY

Never, added the wily old diplomatist, had he beheld a more perfect gem in flesh and bone than the being whom his amiable nephew, having tired of her, was willing, for a consideration, to hand over to his venerable relative.

Goethe, when he made Lady Hamilton's acquaintance in the early part of 1787 at Naples, writes : " Hamilton is a person of universal taste, and, after having wandered through the whole realm of creation, has found rest at last in a most beautiful wife, a masterpiece of the great artist—Nature "; and again : " He (Sir William) thinks he can discern in her a resemblance to all the most famous antiques, all the beautiful profiles on the Sicilian coins—aye, of the Apollo Belvedere itself." This resemblance to some Greek divinity in Emma's features can be seen in one of the heads on the side of the great Warwick vase, where one of the original marble heads which had been broken off has been cunningly replaced by a portrait bust of Emma, in no way inferior in beauty to its surroundings.

It was in 1786 that Emma went to Naples, where, five years later, she became Lady Hamilton. Into her subsequent adventures, her relations with the cold-blooded and cruel Caroline, Queen of Naples, and with Ferdinand, her fool of a husband, in whom all the cunning, craft, and stupidity of the Spanish Bourbons were united, and her unfortunate friendship with Nelson, who smirched his good name in the sanguinary intrigues of the Court in order to curry favour with Lady Hamilton's friend the Queen, it would be out of place to enter here. Let us rather only recall through Romney's art this beautiful if erring woman ; and instead of unduly blaming her for her conduct, record our surprise that, given her temptations and opportunities, she lived, after becoming the wife of Sir William Hamilton, a comparatively respectable life ; for, with Lord Clive, she might justly have expressed surprise at her own moderation. In one of her letters, letters which, if weak in their spelling, were full of much good feeling, and even pathos, she writes : " Think of all my good

EMMA LYON

and blot out all my bad, for it is all gone and buried never to come again."

The close of her life, and of Romney's, were equally sad and mournful, Emma dying almost a pauper in a wretched French lodging, deserted by all those who had gathered about her in her days of prosperity ; and Romney ending his days a prematurely old man, in mental and bodily wreckage, unconscious of the loving hands which tended him as he sank into his last sleep.

CHAPTER V

EARTHAM

It was during one of his autumnal visits to Eartham, the Sussex home of his friend, the poet Hayley, that Romney painted that extraordinary, life-like portrait of himself, now in the National Portrait Gallery. Hayley engaged him to paint the portraits of himself and his friends, and also sat for his own likeness ; that portrait is in the possession of Professor Waldstein, at King's College, Cambridge, by whose kindness I am able to place a phototype from it in this volume. This profile of the author of "The Triumphs of Temper" is a striking one, full of life and intellect.*

Among other visitors to Eartham who sat to Romney were the poet Cowper, the sculptor John Flaxman, and two poetesses, Miss Seward and Mrs. Charlotte Smith—all belonging to the little band of mutual admirers under Hayley's roof.

When visiting Eartham I found the house, although modernised, still retaining many of its original features ; the library—a handsome room looking to the south, above the verandah (there is but one storey at Eartham)—much as when, from its windows, Romney and his fellow guests could see the rolling downs, and beyond them

* At Mr. H. Dawson-Greene's place, Whittington Hall, near Kirkby Lonsdale, is a fine life-size full-length portrait of Hayley, with Flaxman, Romney, and young Hayley. On one side of the poet stands Flaxman modelling his bust, while Romney is painting his friend's portrait on his other side.

EARTHAM

the silver sea, with the Isle of Wight looking like some enchanted isle in a picture by Claude. This library was decorated by Flaxman and Romney; their handiwork is still visible on its walls—but the gallery of portraits painted by Romney of his host and his friends has vanished. The only painting I could find at Eartham from Romney's brush was the turbaned head of Edward Wortley Montagu, taken from the half-length which he painted when he met that eccentric Englishman at Venice, now at Warwick Castle, which I have been allowed to reproduce in photogravure. Eartham had been bought by the poet's father in 1743, and it was he who built the original villa where his son passed his boyhood. In 1769 Hayley had married the daughter of Dr. Ball, Dean of Chichester; and ten years later he took up his abode at his father's old villa, which he enlarged and improved.

For nearly twenty years Romney passed the autumn at Eartham, where the invigorating air of the Sussex Downs, laden with ozone, gave him renewed strength after the heavy air of Cavendish Square, and where he was surrounded by male and female adorers who gushed upon him, and wrote poetry in praise of his talents and his art. Writing to Hayley in the year 1780, Flaxman says: "I had the happiness of living such a fortnight at Eartham as many of my fellow creatures go out of the world without enjoying." It appears that when visiting at Hayley's home on the Sussex downs, Romney threw off his *morgue* and his shyness, which made society in London to him almost impossible; for, although he belonged to a kind of Bohemian club, he seldom went out of his house at night when living in Cavendish Square. But at Eartham, surrounded by Hayley and his poetesses, he was in his element. One of the latter confessed that she loved to meet Mr. Romney, because "I am sure" (oh,

GEORGE ROMNEY

gushing Sappho!) "of hearing from him such remarks as we hear from no other mortal!" Could more have been said of Burke, or of Sheridan? As we all know, some natures only appear to advantage when placed on social pedestals, or in the midst of those who fall down and worship their superb excellences; this, I imagine, was the case with Romney, who loved admiration as much as a vain woman, and who could not bear the shock of the shadow of detraction.

The following letter, which shows how painfully sensitive our artist was regarding social life, reveals the nature of the man. This letter was written in February 1787, and is addressed to Hayley: "I often think," he writes, "how much more satisfaction I should have in life, had I the power of communicating my feelings and sentiments with facility. I begin to find that a tolerable share of that power is extremely necessary for me at this time, since I have been thrown more into public life. Assist me in all you can, both in what will correct me in writing, and what will contribute to my advantage in my profession.

"I have now entered into a new plan, and must fight through it with all my might. Do not think I despair; but I find it necessary to gather all the assistance I can collect from my friends, as I have so very little time either to think or read for myself. This cursed portrait-painting! How I am shackled with it! I am determined to live frugally, that I may enable myself to cut it short, as soon as I am tolerably independent, and then give my mind up to those delightful regions of inspiration."

Could Romney have only foreseen that what he calls in this letter to Hayley "this cursed portrait-painting" would have placed him among the greatest of English painters, and that what he calls the "delightful regions of inspiration" would be only regarded as curiosities



Jane, Duchess of Gordon & her son the Marquis of Huntley.

W. A. R. & Co. Painters.

EARTHAM

by his admirers, his life would have been a happy and contented one.

Northcote asserts that it was a saying of Romney, the painter wished to do any good work, he must paint all night. To judge by the immense number of pictures which he worked at in the ten years of his most active period, 1780 and 1790—he painted all day and studied all night in Cavendish Square; and the change from the noise and bustle of the capital, the "*fumum et opes strepitumque Roma*," to the quietude and swept downs of Sussex must have acted on his mind as a tonic, and given his jaded nerves as an invigorating tonic, and given him new spirits and fresh energy. Writing to Romney, Hayley begged for exchange for a short time the noxious air of London for the tranquillity and pure breezes of our southern coast."

"Whenever," writes the poet in his life of the painter, "Romney was my guest, I was glad to put aside my own immediate occupations for the pleasure of searching for and presenting to him a copious choice of such subjects as might happily exercise his powers. I have often blamed myself," he adds, "for not preserving some memoranda of the infinite number of sketches that my active and rapid friend used to make on his visits; several were on canvas in colour, but the greater number were executed very hastily on paper and in pencil."

Of these latter sketches which Hayley says Romney executed so hastily, many hundreds were preserved by his son, and by him to the University of Cambridge, where the greater number are in the Fitzwilliam Museum; others belonged to Miss Romney, the painter's great-niece, and were sold at Christie's in 1857. It has been allowed by the authorities of the Fitzwilliam Museum to reproduce a selection of some of the most interesting of this collection.



Duchess of Gordon & her son the Marquis of Huntley

Portrait by Sir David Wilkie

EARTHAM

by his admirers, his life would have been a happier and more contented one.

Northcote asserts that it was a saying of Romney's that, if a painter wished to do any good work, he must paint all day and study all night. To judge by the immense number of pictures and studies he worked at in the ten years of his most active existence—between 1780 and 1790—he painted all day and studied all night while in Cavendish Square; and the change from the noise and dirt of the capital, the "*fumum et opes strepitumque Romæ*," to the breeze-swept downs of Sussex must have acted on his mind and frame and his jaded nerves as an invigorating tonic, and given him renewed spirits and fresh energy. Writing to Romney, Hayley begs him "to exchange for a short time the noxious air of London for the cheerful tranquillity and pure breezes of our southern coast."

"Whenever," writes the poet in his life of the painter, "Romney was my guest, I was glad to put aside my own immediate occupations for the pleasure of searching for and presenting to him a copious choice of such subjects as might happily exercise his powers. I have often blamed myself," he adds, "for not preserving some memoranda of the infinite number of sketches that my active and rapid friend used to make on his visits; several were on canvas in colour, but the greater number were executed very hastily on paper, with a pen."

Of these latter sketches which Hayley says Romney threw off so hastily, many hundreds were preserved by his son, and given by him to the University of Cambridge, where the greater number are in the Fitzwilliam Museum; others belonged to Miss Romney, the painter's great-niece, and were sold at Christie's in 1899. I have been allowed by the authorities of the Fitzwilliam Museum to reproduce a selection of some of the most interesting of this collection

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of drawings and studies by the artist in this work, and a few come from other sources. Some of these designs are full of splendid audacity and poetic feeling. The few which were carried out in oils on canvas by Romney prove him to have been one of the most imaginative of our painters apart from his profession of portrait-painting. In the designs taken from classic lore, one is reminded of Fuseli's and Blake's weird creations; and where his favourites, Milton and Shakespeare, have inspired him, he shows a rare power of rendering the creatures of the poets' brains, with the simplest of vehicles—a few strokes of the pencil, or of the pen dipped in Indian ink.

Allan Cunningham, in his biographical sketch of Romney's life in his "History of British Painters," states that Romney wished to paint the portrait of John Howard (of prison-visiting fame); but nothing could induce Howard to sit for his likeness, although Hayley went on his knees to urge him to comply with the artist's wish; but, although even the sight of the poet on his knees could not prevail on the philanthropist to sit for his portrait, he mentioned scenes in the prisons which he had visited, "which he thought worthy of being embodied in lasting colours."

While staying at Earham, Romney, as Cunningham expresses it, "supped full with flattery, served up in prose as well as verse." It was after a portrait of William Cowper had been drawn in chalk that the author of "John Gilpin" wrote the following lines to the painter:

"Romney! expert infallibly to trace
On chart or canvas, not the form alone
And semblance, but, however faintly shown,
The mind's impression too, on every face,
With strokes that Time ought never to erase—
Thou hast so pencill'd mine that though I own

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The subject worthless, I have never known
The artist shining with superior grace !
But this I mark, that symptoms none of woe
In thy incomparable work appear :
Well, I am satisfied, it should be so ;
Since, on maturer thought, the cause is clear ;
For in my looks what sorrow could'st thou see
When I was Hayley's guest, and sat to thee ?”

This portrait in crayons of the poet was engraved by William Blake. It belongs to the Johnson family.

There is another portrait, in oils, by Romney, of Cowper, which was discovered in a ruinous state by the late Sir George Scharf, who presented it to the National Portrait Gallery in 1894. In this Cowper looks placid and even cheerful.

According to Cunningham, Hayley and his guests lived together at Eartham in a “mutual interchange of the most ludicrous flattery.” When they gathered together at the breakfast table, the ordinary greetings were Sappho, and Pindar, and Raphael ; they asked for bread and butter in quotations, and “still their speech was song.” They then separated for some hours : poetasters, male and female, retired, big with undelivered verse ; and Romney proceeded to sketch from the lines of Hayley, or make designs as he had suggested. When the hour appointed for taking the air came, the painter went softly to the door of the poetess, opened it gently, and if he found her “with looks all staring from Parnassian dreams,” he shut it and retreated : if, on the contrary, she was unemployed, he said, “Come, Muse ;” and she answered, “Coming, Raphael,” and so the time flew by.

Can anything be conceived more idiotic than these good people's habits when together at Eartham ? However, it appears to have been at that time the fashion for what was called the *haut ton* to behave in this way ; and an account preserved by the Duke of Devonshire, the son of the beautiful Duchess Georgiana, of the manner in which the great ladies

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passed the day at his country seat, shows there was little to choose between Eartham and Chatsworth.

The following purports to have been written by one of the Devonshire House intimates, the wit Hare, "the Hare," as he was called, "of many friends." Hare entitles his remarks on the habits of his contemporaries, "A rational day in the country." "The ladies," he writes, "rise from twelve o'clock to two; breakfast in their room for the convenience of having their hair combed while they drink their tea. Cold meat for the dogs is brought at the same time. Send messages, or, if time permits, write notes to each other, just to say, 'Dearest oo, how do oo do?' The usual answer is, 'As oo do, so does poor little I by itself.' This delicate complaint of solitude sets the whole house in motion: all the ladies run from one room to another, till they have mustered a sufficient force to venture amongst the men, three or four of whom they employ in franking letters, which they immediately set about writing, having first settled the person to whom each lady is to write by drawing straws. As there is a want of tables at Chatsworth, the ladies have contrived an ingenious and very convenient method of supplying that deficiency by placing the paper on the left elbow, near the shoulder; and in this manner they write, with the greatest ease and tolerable accuracy, long letters on all subjects, and to every sort of correspondent, standing, walking, and even running, and without the least interruption of conversation, which at Chatsworth never goes beyond a whisper."

So apparently there was little to choose between Eartham and Chatsworth, or between the literary and artistic friends of Hayley, and the "smart set" (to use a vile modern expression) of that time; nor would it be difficult to find in our own day sets as ridiculous and as frivolous as either of these. Cowper visited Eartham in 1792; in a letter to the Rev. Mr. Greathed, written on August 6 of that year, he says:



Caroline Gower, Countess of Carlisle.

W. M. G. & J. B. G. P. S.

EARTHAM

"Here we are in the most elegant mansion and surrounded by the most delightful pleasure seen. It shall suffice me to say that they occur which in Buckinghamshire might well pass for a summit of which is beheld a most magnificent landscape sea, and in one part by the Isle of Wight, which may be seen from the windows of the library in which I am writing. A most beautiful paradise in which we dwell."

During this visit of Cowper's to Eartham, Hayley, with Romney, would walk some nine miles to the coast and have a view of the sea; and while at Eartham, Cowper had the pleasure of the company of his devoted old friend, Mrs. Unwin.

To Hayley's credit let it be remembered that it was owing to his efforts that Lord Thurlow settled a pension on William Cowper, an act which should entitle Hayley to be gratefully remembered; and the last days of comparative happiness passed by Cowper were those he spent with Hayley at Eartham in 1792, for a little later his last attack of melancholia settled on him, and that cloud never lifted till death came two years later as a blessed release.

While with Cowper at Eartham, Romney made some illustrations to his poem, "The Task." In a letter written by the poet to Lady Hesketh, Cowper, writing from Eartham, says: "Romney has drawn a picture in crayon, and in the opinion of all here with his best hand, and with the most exact resemblance"; and he adds, "Hayley, whose love for me seems to be truly that of a brother, has given me his picture, drawn by Romney about fifteen years ago—an admirable likeness." This portrait of Hayley is, I believe, the one now in the possession of Dr. Waldstein.

Writing from Eartham in the month of October 1792 to his son, Romney gives the following account of the manner of life of the two

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poets: "Cowper and Hayley employed every morning from eight to twelve in writing, when they had luncheon and walked an hour; they then wrote again till they dressed for dinner. After dinner they were employed in translating an Italian play on the subject of Satan; about twenty lines were the number every day. After that they walked or played at quoits, then tea, and after that they read till supper time. This was the ground-plan of each day. I mention this," adds Romney, "as an example of the most rational employment of time and of the greatest industry."

Romney himself needed no example from others to lead a life of "rational employment of time and of the greatest industry," for when in London he rose between seven and eight every morning, breakfasted while his hair was being dressed—which in those days of hair powdering was a long and tedious operation—and also drew. At ten o'clock his sitters commenced to arrive at Cavendish Square, and from ten till four he worked steadily at his portraits, only taking a bowl of soup at noon, or sometimes a cup of coffee. At four o'clock he took a frugal dinner; if it was spring or summer he would, after his dinner, walk into the country, and have a dish of tea at Kilburn Wells, where, in those days, there was a kind of restaurant or tea-house, much frequented by the respectable citizens of the north-west of London; or he would go to breezy Hampstead and sup there in a place called the Long Room; after which he would walk back to Cavendish Square, and work in his studio until midnight. He had always a sketch-book with him, in which he jotted down anything which took his fancy in his walks abroad.

Chaucer's lines are applicable to that strenuous life of George Romney's:

"The Lyfe so short;
The craft so long to learne:
Th' Assay so hard——"

CHAPTER VI

THE BOYDELL SHAKESPEARE GALLERY

WE now come to the period when Romney became associated with the art-publishers, John Boydell and his nephew Josiah, in their great art scheme of founding what they described as a "Shakespeare Gallery."

John Boydell, Alderman, Sheriff, and Lord Mayor of London, engraver and print-seller, has not, I think, had justice done to his memory in any account of his life, or been given his proper place among the foremost patrons of the art of painting of his country.

In a contemporary notice of Alderman Boydell, he is said to have been of "more real service to the English School of Painting than the whole mass of our nobility," and this estimate of his usefulness to art is a true one.

Boydell was the most liberal and enthusiastic of the art-publishers of the eighteenth century in England; and through his zeal he was impoverished in trying to prove to the world how capable were English artists in imaginary art. Although Boydell was ruined by his art speculations, he has left a lasting monument both of the talents of English painters of the second half of the eighteenth century, and of his splendid enthusiasm for the glory of our national poet.

Born in 1719 at Dorrington in Shropshire, John Boydell was the son of a land-surveyor. He was brought up by his father to follow the same profession. He, however, soon relinquished land-surveying, and took up engraving as a means of livelihood. He appears to have been attracted to that art when yet a lad by seeing an etching of Hawarden Castle. Young

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Boydell studied drawing at the Academy in St. Martin's Lane ; and after a dozen years of hard work he became independent, and was able to make a living as an engraver and print-seller. In 1745 he published a book of engravings called "The Bridge," which contained six small landscapes designed and engraved by himself. Years passed by ; Boydell married, brought his wife to London, and started a large publishing business, and employed some of the best engravers of the day, among whom were those splendid artists in engraving, Earlom and Woolett ; and he soon rose to be the first print-seller of his time. His efforts were crowned with success, and he acquired a large fortune. He was elected an Alderman, and finally Lord Mayor of London in 1790.

Boydell was most generous to those whom he employed, and liberal to a fault. For the picture of the death of Major Peirson, by Copley, one of the best paintings of its kind among eighteenth-century pictures, Boydell paid the artist five thousand guineas, an unheard of sum in those days ; and among a number of superb engravings of Sir Joshua Reynolds' works, that of Lord Heathfield, engraved by Earlom, is among the master works of the art.

Boydell took his nephew Josiah into partnership ; his shop was No. 90 Cheapside, which became a place where art-lovers used to congregate to see the latest engraving by Earlom or some other master, and to discuss the last painting exhibited by Reynolds or Gainsborough.

The great work of Boydell's lifetime, the famous Shakespeare Gallery, through no fault, unless generosity be one, of his own, proved his commercial ruin. This "grand speculation," as Cunningham calls the Boydell Shakespeare Gallery, had its origin in a suggestion thrown out at a dinner at Josiah Boydell's, at which Romney, West, Fuseli and Boydell were present. It is not certain which of them first started the idea of forming a gathering of paintings designed by then living English artists, to

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illustrate the plays of Shakespeare, and thus to show the world the heights to which the art of painting had risen in England. Boydell's part was to arrange the whole business, to get the artists' consent to work on the different plays, to exhibit the paintings when completed, and to bring out copies of these works in the highest form that engraving had attained in England.*

It will be remembered that in his youth, when at York with Steele, Romney had attempted to paint subjects from the Shakespearean dramas ; and no wonder that he met with enthusiasm Boydell's plan of starting a gallery illustrating the works of the bard. In the autumn of 1787, when with Hayley at Earham, he had induced his host to sit for a scene from the *Tempest*, in which Hayley figured as Prospero ; but Romney's ardour was soon damped when he heard that Reynolds was offered by Boydell a thousand guineas for a painting from *Macbeth*, and Benjamin West an equal sum to paint a picture from *King Lear*, while he himself was only promised six hundred pounds for a scene from the *Tempest*.

The only paintings that Romney contributed to the Shakespeare Gallery were the scene from the *Tempest*, and *The Infant Shakespeare attended by the Passions*. His *Tempest* was not a success ; he was continually altering and retouching his work ; and discouraged with the result, he had it rolled up and put away. According to Hoppner it was eventually sold for the price of the frame—some fifteen guineas. The painting of the infant Shakespeare was, in some respects, a work of merit ; but, unlike the

* The house John Boydell founded in 1752 is now Henry Graves and Co., Ltd. From Josiah Boydell it passed to Hurst and Robinson, then in 1825 to Moon, Bays and Graves, then Hodgson and Graves, then Graves and Walmesley, then Henry Graves and Co. The stock and plates have never been dispersed since Boydell's time, but the Shakespeare plates were sold many years ago, and are, I believe, now in America, but quite worn out. Boydell published also a small set of Shakespeare, mostly different pictures from the large ones. He would not have done this had the large set been a failure.

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generality of Romney's paintings, it has suffered from the pigments and varnishes upon its surface, and has darkened much in some parts, although Messrs. Graves have lately restored it with much success. This painting is in the possession of Mr. Tankerville Chamberlayne, the fortunate owner of many of the painter's works.

Romney made some studies, with the view of carrying out further paintings for Boydell's Gallery ; but these remained mere studies ; two were scenes from *Macbeth*, one was from *The Merry Wives of Windsor*, and there were two others, one of *Joan of Arc*, and one of *Bolingbroke conjuring up the Fiend*. One cannot greatly regret that Romney did not contribute more to Boydell's undertaking, for in historical work he does not rank above Mortimer or Fuseli, West or Harlow. None of these artists took the trouble to be in any respect accurate regarding the costumes of the personages depicted ; and they appear to have troubled themselves as little about such things as David Garrick, who played the part of Macbeth in a powdered wig and a Court suit of the time of George II.

Shakespeare has been said by some actors of the day to spell "Beggary" when placed on the stage ; with poor Boydell it nearly spelt ruin. There was no encouragement for the artists who designed and painted the huge canvases brought together by Alderman Boydell ; and a more ambitious but poorer collection of works by good painters has rarely been seen. Shakespeare has had to wait till our day for able illustrators. One of these was the late Sir John Gilbert, but in the edition recently published by Messrs. Bell, a young and rare artist of remarkable talent has admirably illustrated the works of our immortal poet. In power of execution, in high attainment, and in accuracy of detail, I know of no illustrations of Shakespeare so satisfactory as those of the "Chiswick Shakespeare," which are the work of Byam Shaw. In the long series of historical plays from *King John* to

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Henry VIII., the likenesses of the great actors in those dramas, and the least detail of dress and antique furniture, are rendered with most commendable care and accuracy ; and it is not easy to know whether to praise most the accuracy of detail or the wonderfully spirited illustrations of the poet's poems, tragedies and comedies.

The outspoken Lord Chancellor (Thurlow) is reported, when he was told that Romney was painting subjects from Shakespeare's dramas, to have said to the artist, "Romney, before you paint Shakespeare, do for God's sake read him." In some memoranda written by a friend of the Chancellor named Carwardine, and dated November 10, 1787, the following conversation between Thurlow and Carwardine is reported :

LORD THURLOW : What ! is Romney at work on Shakespeare ? He cannot paint in that style ; it is out of his way ; by God, he will make a balderdash business of it !

CARWARDINE : Your Lordship does not yet thoroughly know Mr. Romney ; for he has such a native modesty, that it prevents his showing before your Lordship his real powers.

LORD THURLOW : Have you seen his design ?

CARWARDINE : No ; he shows it to no mortal yet.

LORD THURLOW : I shall be glad to talk to him about it ; bring him to dine with me to-day.

And Romney dined that afternoon with the Chancellor, where he had a long discussion on Shakespeare, which lasted till late in the night.

It is only when Lady Hamilton figures in one of Romney's Shakespearean scenes that he attains success — in that, for instance, of the *Infant Shakespeare nursed by Tragedy and Comedy*, at Petworth ; which is, on the whole, the most beautiful and successful of any of the painter's imaginary creations.

Writing on the subject of Lady Hamilton, Hayley says that Romney

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“had the great advantage of studying the features and mental character of a lady, on whom nature has lavished such singular beauty and such extraordinary talents, as have rendered her not only the favourite model of Romney, whom she honoured with her filial tenderness and esteem, but the idolised wife of an accomplished Ambassador.” When Hayley wrote thus of Lady Hamilton she was still living, and although fallen from her high estate and approaching her dark days, had still some admirers and flatterers about her.

When Romney no longer had his divine lady to inspire him, his spirits sank and his health suffered ; but when she again appeared in Cavendish Square, he revived immediately, and set to work again painting that wonderfully beautiful siren.*

Hayley describes how, after a long absence in Italy, Emma suddenly returned to England, and Romney’s “sinking spirits” were restored. Writing to Hayley in the month of June 1791, Romney says : “At present, and the greatest part of the summer, I shall be engaged in painting pictures from the divine lady : I cannot give her any other epithet, for I think her superior to all womankind. I have two pictures to paint of her for the Prince of Wales. She says she must see you before she leaves England, which will be in the beginning of September. She asked me if you would not write my life ; I told her you had begun it ; then, she said, she hoped you would have much to say of her, in the life, as she prided herself on being my model.” And a

* The late Mrs. Gamlin, the author of a life of Lady Hamilton and one of Romney, wrote to Mr. Gladstone to know whether he could give her any information relating to her life at Hawarden. His answer was the following : “Lady Hamilton lived as a servant with Dr. Thomas, in a house which has been pointed out to me (of a humble order), and being very untidy in her habits she had a pin, instead of darning, to keep her stockings together.” The above was all the information Mr. Gladstone could give regarding Lady Hamilton’s early days when living in Wales.

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little later, when writing again to Hayley, Romney says : "I dedicate my time to the charming lady ; there is a prospect of her leaving town with Sir William for two or three weeks. They are very much hurried at present, as everything is going on for a speedy marriage, and all the world following her and talking of her, so that, if she had not more good sense than vanity, her brain must be turned. The pictures I have begun are Joan of Arc, a Magdalen, and a Bacchante for the Prince of Wales, and another Joan to begin as a companion to the Bacchante."

But the poor, high-strung and terribly sensitive artist was again, soon after writing the above letter, in the depths of woe, fancying that his divine lady had ceased to care for him, and that the swell of fashion she now lived amongst had drawn her away from him. "I thought," he writes to Hayley, "I discovered an alteration in her conduct to me. A coldness and neglect seemed to have taken the place of her repeated declarations of regard. They left town to make many visits in the country. It is highly probable that none of the pictures will be finished. You will see everything is in great uncertainty."

Hayley's answer to this letter was a poem which he told Romney "to transcribe and present to the lady with his own signature." The poem commences :

"Gracious Cassandra, whose benign esteem
To my weak talent every aid supplied ;
Thy smile to me was inspiration's beam,
Thy charms my model, and thy taste my guide."

I will spare the reader the rest of his ode.

But without carrying out Hayley's suggestion, Romney was meanwhile taken back into the divine lady's good graces, and was, in consequence, as happy as his timid nature would allow him to be.

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"Cassandra," Romney writes to Hayley, "came to town on the 16th. When she came to sit she seemed more friendly than she had ever been, and I began a picture of her as a present to her mother. I was very successful with it; it is thought the most beautiful I have painted of her yet. Now, indeed, I think she is as cordial with me as ever, and laments very much that she is to leave England without seeing you. I take it exceedingly kind in you to enter so deeply into my distresses. Really, my mind had suffered so very much that my health was much affected, and I was afraid I should not have had power to have painted any more from her; but since she has resumed her former kindness, my health and my spirits are quite recovered. She performed in my house last week, singing and acting before some of the nobility, with most astonishing powers."

Although George III. and his Queen gave Romney no commission to paint their portraits, he had some members of the royal family to sit to him between the years 1789 and 1790. Among these were Mrs. Fitzherbert, the wife of the Prince of Wales; and the Duke of Clarence, later William IV. Writing to his son, Romney says: "I know it will give you much pleasure to hear that Prince William has sat to me, and that the Prince of Wales has been to my house, and admired a new picture of Mrs. Fitzherbert, and told me he will sit to me when he returned from Brighton." But a much more distinguished sitter to Romney than any prince of the royal house was John Wesley, who sat for his portrait in the beginning of the year 1788-9. The following entry under the date of January 5, 1789, appears in Wesley's diary: "At the earnest request of Mrs. T. (Trimmer?) I once more sat for my picture. Mr. Romney is a painter indeed. He struck off an exact likeness at once, and did more in an hour than Sir Joshua did in two."

CHAPTER VII

HAYLEY

WHILE still abroad Romney had received a letter from the Incorporated Society of Artists of London asking him to contribute to their Exhibition ; but this invitation he declined—and not only did he leave the letter unanswered, but after his return to England he never exhibited at the new Royal Academy.

The summer and autumn of 1775 were passed by Romney at his old rooms in Gray's Inn—he had spent all the money he had taken abroad with him, and had to begin his work over again—but his work in Italy had made him a thorough artist ; and for the next twenty years his energy and success went hand in hand, and with his return to England begins the most strenuous period of his active life. A fashionable portrait painter of the day, Francis Cotes, had died in 1770, and his large house (formerly 37, now 24) in Cavendish Square was vacant, when in the winter of 1775, Romney, who had had some important sitters, amongst others the art-loving Duke of Richmond, determined to take it and set up his work-room in its large studio. At that time a house which cost a hundred guineas a year was considered a very expensive one, but this did not deter Romney from taking it ; and he had no reason to regret his choice.

That house in Cavendish Square was taken after Romney's death by the future President of the Royal Academy, Sir Martin Shee.

“ It was at Christmas, in the year 1775,” says Hayley, “ that Romney took possession of this memorable residence. He was then in the very prime

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of life ; his health had improved, and his mind been enriched by two years' foreign study ; and he had the active good wishes of several friends in his favour ; yet, in his singular constitution there was so much nervous timidity united to great bodily strength, and to enterprising and indefatigable ambition, that he used to tremble when he waked in the morning in his new habitation, with a painful apprehension of not finding business sufficient to support him. These fears were only the early flutterings of that hypochondriacal disorder which preyed in secret on his comfort during many years ; and which, though apparently subdued by the cheering exhortations of friendship and great professional prosperity, failed not to show itself more formidably when he was exhausted by labour in the decline of life."

Hayley, who wrote the first life of his friend the painter, was, with Richard Cumberland, the greatest friend of Romney, and like Cumberland loved to write poems, in some of which Romney is held up to fame ; unfortunately, both Cumberland's and Hayley's poetical effusions are completely forgotten, although at one time Hayley was very near obtaining the doubtful honour of succeeding such writers as Pye and Warton as poet laureate.

Romney's clergyman son never approved of Hayley's friendship with his father ; and in the life of the artist which he published in 1830 he thus refers to their intimacy : "The influence which the friendship of Hayley exercised over the life of Romney was in many respects injurious. His friendship was grounded on selfishness, and the means by which he obtained it was flattery. He was able also, by a canting kind of hypocrisy, to confound the distinction between vice and virtue, and to give a colouring to conduct that might, and probably did, mislead Romney on some occasions. He drew him too much from general society, and almost monopolised him to himself, and thus narrowed

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the circle of his acquaintance and friends. By having intimated an intention of writing Romney's life, he made him extremely afraid of doing anything that might give offence. He was always interfering in his affairs—volunteering his advice ; and, I have much reason to believe, that whatever errors the latter may have committed, they were owing to the counsel or instigation of Hayley."

It is difficult to understand why Romney's son should have written so bitterly against his father's old friend ; for the only occasion on which he can be said to have given Romney bad advice was when he persuaded him not to join the ranks of the Academicians, or to exhibit in the rooms of that Institution. Possibly the Reverend John Romney never forgave his father's biographer for alluding to his parent's "mental peculiarities" ; but how was it possible for Hayley to write a truthful account of Romney, and to omit those peculiarities, which, towards the close of the painter's life, developed into insanity or rather utter idiocy ? It would have been as easy for Hayley to do what he also did, namely, to write the life of the poet Cowper, and not refer to his religious mania—which also ended in an extinction of reason.

Romney's friendship with Hayley commenced in the course of the year 1776. Hayley, as we have said, had a villa at Eartham in Sussex, at the foot of the Downs, six miles from Chichester. It was at Eartham that he wrote his poem "The Triumphs of Temper," a poem which had in its day a wide vogue, and went through several editions ; there too he composed another poem called "Triumphs of Music" ; both of which were much ridiculed by Byron. Southey also had a poor opinion of Hayley as a poet ; for he said of him that everything was good about him except his poetry. Hayley also wrote a life of Milton, which was a decided failure : to his credit it must be remembered that he befriended the poet-painter Blake, and was an excellent host to a coterie of literary friends, among whom Cowper and Gibbon were the chief. To Romney, Hayley was invariably

GEORGE ROMNEY

kind ; although Romney's son more than insinuates in his life of his father that this was owing to interested motives on Hayley's side.

Among other artist friends besides Romney Hayley numbered John Flaxman (who, although little regarded by a race which knows little and cares less for the art of sculpture, was one of the greatest sculptors of his time, and by far the most talented that England ever had), a devoted friend of Romney's, who returned that devotion. In the little church hard by Hayley's villa can still be seen some of Flaxman's work, a mural tablet to Hayley's son, a promising young sculptor, who died after a long and wearisome spinal illness ; the father writes on this monument,

"Of gentle manners, his exalted mind,
Modestly firm, and delicately kind,"

an inscription which may give an idea of Hayley's poetical capacity.

It was in his annual autumnal visits to Earham that Romney passed probably the most tranquil and contented days of his not very happy existence.

It was a happy idea of Thrale, the great brewer, and friend of Johnson, to commission Reynolds to paint a series of portraits of the illustrious guests who gathered around him at Streatham ; Hayley copied Thrale's example as far as he was able, and employed Romney to portray some of the most distinguished of his friends. A century has made its changes felt at Earham, and Romney's portraits, which once adorned its walls, have been scattered ; it is impossible now to trace their fate, but fortunately the most interesting of these portraits painted by Romney at Earham, his own likeness, is in the National Portrait Gallery, and, although unfinished, is by far the most satisfactory portrait of the artist in existence ; it was painted in the year 1782, when the painter was at his best. A half-length portrait of Edward Gibbon, now at Lord Beauchamp's house at Madresfield Court, was one of these Earham portraits ; the great historian is surely much

HAYLEY

flattered in this portrait by Romney; we know that Gibbon was not beautiful, and that his face resembled what is supposed to be lacking in the form of the cherubim; and yet the portrait at Madresfield shows us Gibbon as an attractive looking Adonis of fifty. William Pitt, too, could not by any stretch of the imagination be regarded as handsome, and yet in a half-length seated portrait of "the pilot who weathered the storm" Romney has painted him resplendent in his robes of office, and made him look positively pretty—there is no other word for this portrait of him who, on account of the slimness of his figure, was dubbed by his opponents "the bottomless Pitt." Romney certainly could flatter—but that is half the art of a portrait-painter.

During the summer of 1780, Romney's studio in Cavendish Square was crowded with sitters. The Duke of Richmond and Admiral Keppel were among them; the Admiral, an old friend of Sir Joshua's and often painted by him, sat to Romney in the August of that year.

CHAPTER VIII

ROMNEY'S PORTRAITS AT TRENTHAM

IT was also at this time, during which Romney's activity was quite extraordinary, that he began painting the series of portraits now at Trentham, in which he has portrayed most of the family of Granville, first Marquis of Stafford. A letter of Romney's written to Lady Stafford, the third wife of the Marquis, has been lent me by the Countess Granville for reproduction ; it is interesting, as it gives with some detail the prices that the artist, at the time it was written, placed on his portraits, which included the beautiful group of dancing children, certainly the most complete and perfect of any of the artist's portrait groups, and a set of family portraits second to none.

The letter is addressed on the outside to "The Rt. Honble : Lady Gower, at Trentham, near Stone, Staffordshire," and is dated from London, August 12, 1780.

"MY LADY,

"I can with pleasure acquaint your Ladyship (in answer to the letter I have had the honour to receive) that Lady Carlisle's portrait is finished, and much to my likeing ; Lord Trentham will be finished in a day or two, and your Ladyship may depend on my sending them as soon as they are dry and in a condition to be packed up. I have been applied to by a mezzotinto engraver to do a print from Lady Carlisle's portrait. Lord Carlisle consented to the engraver some time ago to have one done from it, if it should meet with your Ladyship's approbation I believe it could do

My Lady.

I can with pleasure acquaint your
Ladyship (in answer to the letter I have
had the honour to receive) that Lady Carlisle's
Portrait is finished, and much to my liking;
Lord Inenthams wife, ^{was} finished in a day or two,
and your Ladyship may depend on my sending
them as soon as they are dry and in a condition
to be packed up — I have been applied to
by a Messrs. Tinto engraver to do a print
from Lady Carlisle's Portrait, Lord Carlisle
consented to the engraver some time ago to have
one done from it, if it should meet with
your Ladyship's approbation I believe it would
do me much credit, as I think it is one of
the best Pictures I have painted — If I do not
hear from your Ladyship respecting the print,
I shall send the pictures as soon as they are ready.

Your Ladyship may depend on my Lord
whole length being finished as soon as
I possibly can — The Picture of the
Ladies is at the engravers and will be

advanced with all expedition; the charge
will amount to two hundred guineas,
forty guineas for each of the Ladies that
are dancing, sixty for Lady Ann, and twenty
for Mr. Harrison, which charge I hope will
meet with your Ladyship's approbation; it
is the mode I have established for estimating
figures in composition —

Lady Carterles and Lord Trentthams
will be thirty six guineas each —

I have the honour to be

Your Ladyship's

much obliged, and most
affectionate servant,
Geo Romney.

London August 12th 1780.

ROMNEY'S PORTRAITS AT TRENTHAM

her much credit, as I think it is one of the best pictures I have painted. If I do not hear from your Ladyship respecting the print shall send the pictures as soon as they are ready. Your Ladyship may depend on my Lord's whole length being finished as soon as I possibly can. The picture of the Lady's is at the engraver and will be advanced with all expedition ; the charge will amount to two hundred guineas for each of the Ladys that are dancing, sixty for Lady Ann, and twenty for Mr. Leveson, which charge I hope will meet with your Ladyship's approbation ; it is the mode I have established for estimating figures in composition. Lady Carlisle and Lord Trentham will be thirty-six guineas each. I have the honour to be your Ladyship's most obliged, and most obedient servant,

“ GEORGE ROMNEY.”

The letter bears a seal on which a little gem of a seated Muse is engraved, evidently the impression of an antique intaglio.

No English country house has a finer collection of family portraits by Romney than those at Trentham. I know not how it came about that Romney was so much employed by my ancestors to paint their portraits ; perhaps it may have been through the good offices of Lord Thurlow, who was an old friend of the house of Trentham.

At any rate Romney painted nearly all the Gower family ; beginning with its chief, who was Earl Gower when he sat to Romney in 1780, but was shortly to change that name and title for that of Marquis of Stafford ; and also his sons and daughters. These portraits, which are all life-size, consist of the large group of dancing children, a full-length of the Earl in his Garter robes, and half-lengths of his eldest son, Lord Trentham, and daughter, Lady Carlisle ; besides these there is also a kit-cat by Romney of the beautiful young Countess of Sutherland, the greatest

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territorial heiress of her times, painted just before her marriage with the heir of the house of Gower—young Lord Trentham.

It is interesting to know who these fair young creatures were in the large group of portraits at Trentham. The tall figure with the tambourine was the daughter of Lord Gower by his second wife, Lady Louisa Egerton, daughter of the last Duke of Bridgewater, and half-sister to the dancing children. Four years after she sat to Romney Lady Anne married a clergyman, the Reverend Edward Vernon, who afterwards assumed the name of Harcourt, when he became owner of Nuneham, near Oxford. In later life he was promoted to the Archbishopric of York, and figures in the pictures of Queen Victoria's coronation as a very venerable old dignitary in a thick wig. I regret to add that the beautiful dancing figure had become in the late Queen's year of coronation a rather alarming looking old lady with a very high nose and a very dark wig; and one has some difficulty in realising that the austere-looking wife of his Grace of Ebor can ever have appeared like a Greek nymph, as she does on Romney's canvas.

The Vernon-Harcourts left a large family, and among their descendants is Sir William.

The four younger children in this group were the son and daughters of Lord Gower by his third wife, Lady Susannah Stewart, a daughter of the sixth Earl of Galloway; the girl on the right, seen full face, became Duchess of Beaufort, and in her old age very austere in her religious views, perhaps as a protest against the life of her by no means austere, but remarkably good-looking, husband. The boy peeping out of the middle of the group is Granville Gower, who lived to become British Ambassador at St. Petersburg, and in Paris at the Court of Louis Philippe. It was a singular circumstance that two brothers—for Granville Gower's eldest brother was the last English Ambassador at the French Court before the

ROMNEY'S PORTRAITS AT TRENTHAM

Revolution—should both in turn occupy that high position, the elder to the unfortunate Louis XVI., and the younger to the Citizen King !

The two other children became Lady Harrowby and Lady Georgiana Eliot ; all became mothers in Israel, and it has become quite a fashion among the descendants of the children in Romney's picture to call it that of "the dancing grandmothers."

Probably the owners of this beautiful work had no conception that after a century or more, two hundred guineas, which seems to have been all that Romney charged for this canvas, would appear almost incredibly small ; and when it is remembered that a fine old mezzotint by J. R. Smith (1781) fetches almost as much as the sum charged for the original, it will not be an exaggeration to say that the painting would not be dear at many hundred times its original price.

I can recall how little was thought of these portraits some forty years ago. The great group of dancing children was placed on a wall at the foot of the stairs ; few cared to give it and its companions more than a passing look, and when the first Lord Granville—he who is painted as a child in this picture—visited Trentham in 1810, Lady Granville writes to her sister, Lady Carlisle, of the Trentham pictures, and all that she finds to say of this splendid painting is that it contains the portrait of "Granville, between three and four, dancing with all his might with his sisters" ;—and not a word does my great-aunt spare in praise of the merits of the painting.

Romney could never have painted these dancing figures with such force and splendour of colour, had he not studied the great Italian Colourists in Venice ; we know how he loved to watch the peasants of the south of Europe dancing in the summer evenings : in his great group at Trentham he has given us, though not peasants, some of the most beautiful creatures of Nature, instinct with the joy of existence, as sportive as the fairies of Titania and Oberon's Court. The almost Grecian grace of the draperies in

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this work of the painter's is made free by the unconventionality of the costumes, and in this Romney showed his exquisite taste ; for seldom are any of his portraits of ladies disfigured by the stiffness of the fashions of George III.'s day ; they have not the spare classicality of David's portraits. Especially noticeable is the drapery of beautiful ivory white in the figure of Lady Anne. No other portrait-painter of the time, not the great Sir Joshua himself, ever painted such perfect and refined drapery as this ; so gracefully does it cling to the form, and so beautifully are its lines broken and blended at her feet.

The colouring of the work is throughout harmonious and happy. Romney has indulged here freely in his favourite olive greens and ambers, mauve and well-toned vermilion ; the brilliancy of the dresses harmonises well with the deep green of the foliage, and the tender line of an evening sky ; still more beautiful than dresses and drapery are the fresh and brilliant complexions of these almost breathing children, and the gloss and lustre of their fair and silky hair.

A mezzotint has been recently made of the group of dancing children referred to in Romney's letter to Lady Gower. The mezzotint engraved from this painting in 1781 by John Raphael Smith is perhaps the finest engraving from any of the artist's works ; it is seldom met with, and in sale rooms fetches as much as the original painting cost. When at Cambridge I had the good fortune to buy a fine copy of this engraving at a shop in Rose Crescent for three or four shillings. The painting has been exhibited twice in London, in the Winter Exhibition of Old Masters at the Royal Academy in 1877—and again at the Art Gallery of the Guildhall in the summer of 1902. It was also at the Loan Exhibition of portraits at Birmingham in 1900. It is the finest group of portraits that Romney ever painted ; nothing can be happier than the composition of this ring of dancing children, all of whom are beautiful, of that type which one



*Lady Caroline Spencer Churchill, afterwards Viscountess Clifden
and her sister Lady Elizabeth Spencer.*

Albion, 54 in. 54 in. 54 in. 54 in.

ROMNEY'S PORTRAITS AT TRENTHAM

occasionally sees in some of our old English stock, where for centuries the beauty of race has been maintained. That Romney was inspired by the peasants he describes dancing, whom he watched, and doubtless sketched, when in his travels through France to Italy I cannot doubt ; and I have met with sketches both in Cambridge and London where this group is given.

Two of the portraits referred to in Romney's letter to Lady Gower are the half-lengths of Lady Carlisle and her brother, Lord Trentham.

Lady Carlisle (Caroline Gower) was a sister of Lord Trentham by the same mother ; she was born in 1753, and married in 1770 the fifth Earl of Carlisle, by whom she had a large family ; among them the " young gallant Howard," Frederick Howard, who fell at Waterloo, and was immortalised by Byron's line on him in " Childe Harold."

Lady Carlisle was beautiful when she sat to Romney in 1780, but there is a contemporary portrait of her by Reynolds, which either does not do her justice, or proves that she was somewhat flattered in her portrait by the former. Certainly in the portrait of my grandfather (Lord Trentham) I feel certain that Romney's brush flattered not a little ; for this very handsome young cavalier, in his fancy dress of yellow satin with a scarlet cloak over his right shoulder, although only two and twenty, could not have been as beautiful in life as he appears in Romney's painting ; there is a contemporary group of the Gower family by Angelica Kauffmann at Trentham in which Lord Trentham appears, but in that portrait he is represented as not nearly so good-looking, and much more like what he became when he sat to Phillips for his portrait, or was caricatured by Gillray—an obstinate looking old gentleman with a huge aquiline nose and a brown Brutus wig.

The full-length portrait of the father of these young people appears in a separate painting by Romney in the great drawing-room at Trentham. Lord Gower is in full robes of the Garter, with the collar round his neck

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and the white satin knots on his shoulders, and red heels to his white satin shoes. He was made a Knight of the Garter in 1771, and was created Marquis of Stafford six years after this portrait was painted. He wears a short, much powdered wig, and his handsome kindly face seems to beam out of the picture, as he half turns his head to the spectator. Romney painted several other portraits but only kit-cats of this handsome old Knight of the Garter. I know of one at Castle Howard, and of one at Nuneham, doubtless presents from Lord Gower to his married daughters.

The other family portrait at Trentham by Romney is a kit-cat of the young Countess of Sutherland, painted in 1782, when she was seventeen ; three years before she married Lord Trentham, bringing to her husband the whole county of Sutherland.

She retained her title of Countess of Sutherland after wedding young Lord Trentham ; and lived to be called "the Duchess-Countess" when her husband became first Duke of that county and died, a few months after doing so, in 1833.

Elizabeth Sutherland had seen "Prince Charlie" in Rome ; and lived into the reign of our late Queen, dying in 1839. My Scottish grandmother was one of the greatest of *grandes dames* of her day ; but would now be little remembered had not Romney painted this exquisite portrait of her fair young face. This portrait was exhibited at Burlington House in 1876, and at Birmingham in 1900 ; and a recent fine mezzotint has been produced of it.

Reynolds, Hoppner, Lawrence and Phillips, all painted portraits of the Duchess-Countess—but this early one of her by Romney is by far the most beautiful.

The Duchess-Countess was a good artist, and her water-colour landscapes of views in Sutherland would not disgrace some of the first painters of her day ; she also etched, a rare artistic accomplishment in those times ; but I

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Lord Chancellor Thurlow.

W. Verelst, del. Sc.

ROMNEY'S PORTRAITS AT TRENTHAM

feel tempted to add, after stating her proficiency in water-colour painting, that "of such are the Kingdom of Heaven." Her husband was dubbed by Gillray "the Mæcenæ of his day." He formed a fine gallery of paintings, and bought largely of the works of living British artists; the finest Rubens in the National Gallery was given by him to the country.

At Trentham is another majestic full-length life-size portrait by Romney—that of the great Chancellor, Lord Thurlow—one of the most remarkable public men of his time; but now chiefly remembered by Charles Fox's saying regarding him, that "no man was ever so wise as Thurlow looked." Certainly in Romney's portrait at Trentham Lord Thurlow looks wise beyond words—and the effect of his coal black eyebrows under his long white Lord Chancellor's wig is well nigh alarming; looking on his portrait one can imagine the effect he made in the House of Lords, when on one occasion he was taunted by a Duke of Grafton for his plebeian origin, and the recency of his patent. Thurlow, drawing himself to the full height of his majestic figure, and looking scornfully on his ducal opponent, contrasted in a few scathing words the difference of his position and talents—with those of the descendant of a dissolute monarch and a wanton. One can imagine the effect of Thurlow's words when he called Grafton "the accident of an accident," and the haughty disdain with which he hurled that epithet on the crouching figure beneath him; and when after vindicating his own position he added "that both as Lord Chancellor and as a man he was as respectable as the proudest peer he there looked down upon."

Reynolds, Lawrence and Phillips also painted the great Chancellor, but his portrait at Trentham by Romney is the finest of them all.

Thurlow was something of an actor, and could on occasion shed tears—of a crocodile complexion. It was on one of these occasions, while making one of his affecting orations in the House of Lords on some attack on the

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King's policy, that Thurlow exclaimed, "When I forget my King may my God forget me!" Wilkes, who was a listener to the speech, was heard to murmur, "He will see you damned first."

Dr. Johnson is said to have prepared himself as to his conversation before meeting Thurlow. Thurlow had his faults; but it should be remembered to his honour that he assisted the poet Crabbe when embarrassed for want of money and that he offered Dr. Johnson the means of passing a winter in Italy. Of Thurlow Macaulay writes in his journal that "he was in the House of Commons when Fox and Burke were against him, and made a great figure there. He dominated over the Lords, in spite of Camden, Mansfield, and Loughborough. His talents were acknowledged by the writer of the 'Rolliad,' and even by Peter Pindar."

Another of Romney's paintings at Trentham is that of a girl reading. So intent is she on her book that she appears unconscious of the expiring candle before her and the first rays of the dawn coming in by the window.

This is a subject Romney was fond of painting; and Serena, as the nymph is called after Hayley's poem "The Triumphs of Temper," appears more than once in profile, as in the Trentham picture, and once full face—but always reading. Romney's son, in the life of his father, mentions five "Serenas," one of which is that at Trentham, here reproduced; two others he says were bought by Lord Thurlow, and two by Mr. Christian Curwen. Romney also painted Serena in the boat of Apathy.

A half-life-size sketch in oils is in the Victoria and Albert Museum, the only work by Romney in that gallery; it is somewhat coarse in colour, whereas the Trentham Serena is pearly and as fresh in colouring as the morning light that is invading the unconscious nymph's studies. Serena is all in white; a broad blue ribbon is tied around her "mob cap," and she wears a blue scarf round her high waist. The artist has been able

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to make a lovely profile of his model, although not the slightest particle of hair is seen beneath her cap.

Referring to his poem, "The Triumphs of Temper," which Hayley calls "the most successful offspring of my Muse," and the subject of this painting, the poet again bursts forth into verse as follows :

"Let not her social love in silence hide
The just emotions of her grateful pride,
When his quick pencil pour'd upon her sight,
Her own creation is a fairer light ;
When her Serena learnt from him to live,
And please by every charm that life can give.
He has imparted to the ideal fair
Yet more than beauty's bloom, and Youth's attractive air ;
For in his studious nymph th' enamour'd eye
May through her breast her gentle heart descry,
See the fond thoughts, that o'er her fancy roll,
And sympathy's soft swell, that fills her soul."

There is some uncertainty regarding the identity of the lady who sat to Romney for his Serenas ; but she is supposed to have been a beautiful Miss Sneyd, who was a neighbour at Keele, the home of the old Staffordshire family of Sneyd, a few miles from Trentham.

CHAPTER IX

ROMNEY'S SECOND VISIT TO PARIS

TEN years after Lord Trentham had sat, or rather stood, for his portrait to Romney in Cavendish Square, Romney paid him and his wife a visit in Paris.

The Lord Trentham of 1780 had in the meanwhile become Earl Gower, and H.B.M. Ambassador to the Court of Louis XVI. He had married five years before this the great Scottish heiress, Elizabeth Sutherland, who brought a county in her wedding "trousseau," and with it the future dukedom of Sutherland to her husband.

In those days when there was yet a nominal monarchy, although tottering to its fall, in France, the English Embassy stood between a stately courtyard and a beautiful garden; this palace was then called the Hotel de Monaco, and still exists in much of its former splendour in the Rue St. Dominique, in the old aristocratic Faubourg St. Germain. After passing through the hands of many owners it is now the Austrian Embassy. It was there that when Romney visited Paris for the last time he was entertained by his friends of Trentham. Dr. Warner, a friend of long standing both of Romney and of Hayley, had been appointed domestic chaplain to the new English Ambassador in Paris; and before leaving England to take up his new duties at the English Embassy he invited them to go with him to Paris. The fact of Romney's being an old friend of the new Ambassador was doubtless the chief reason for undertaking the journey; and accompanied by another clergyman,

ROMNEY'S SECOND VISIT TO PARIS

Mr. Carwardine, Warner and Romney set out from Eartham on the 31st of July (1790), crossed the Channel from Brighton to Dieppe, arrived in Paris on the 3rd of August, and were lodged by Dr. Warner near the British Embassy.

It is not a little aggravating that in Hayley's life of the painter, he only writes in his pompous manner that "the few weeks that we passed in Paris, at this interesting period, were so abundantly productive of intellectual and social entertainment, that from a recollection of our travels, I might easily form an extensive episode to this work, but, wishing to fix my own attention and that of my reader on my principal subject, I shall here only mention such particulars of our excursion as may best illustrate the life and character of Romney."

What is still more to be regretted is that the artist kept no diary of the days which he passed in Paris ; and we have only one or two scraps of letters written by him at this period. In one of these, addressed to his son, he writes : "The people are still gay and good-humoured, but not so fantastic as they were ; indeed, it is a pleasant place to live in when a man wishes to dissipate. Everybody meets either at the theatres (of which there are nine open at this season when Paris is the thinnest of people) or in the Palais Royal every evening. The last is a large quadrangle with a beautiful arcade on all sides : the whole of the Piazza is filled with rich shops for all kinds of trinkets and elegancies, and with splendid coffee-houses. It is planted with trees, and crowded with people of all ranks, walking till twelve o'clock at night. The whole of the apartments over the shops are let to ladies of pleasure, whose windows look down upon the people walking in the arcade and the square, which renders it one of the most licentious and splendid places in Europe. We have been much delighted with the performances at the theatres, particularly by the women ; they are far before us ; it is astonishing how exquisitely some of the

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women act, especially in comedy. I wish I could say that Mrs. Jordan was upon a par with some of them—I cannot help reflecting that the minds of a people, and I may say their morals too, become almost entirely changed when daily habituated to public spectacles and rendezvous ; it is viewing Nature through a false medium, which warps and often entirely destroys those delicate feelings that grow up with us, and are the basis of true happiness. I am always pleased to hear that you pursue your studies with vigour, and you may be assured it will awaken additional feelings of tenderness and satisfaction in your

“ Affectionate father,

“ GEORGE ROMNEY.”

The first evening they were in Paris was passed in the Gallery of the Palais-Royal, which still contained the superb collection of paintings formed by the former Dukes of Orleans, but which, in a few months time, was dispersed and sold by that most unworthy successor of them, the Duke of Orleans, damned for all time by the nickname of “ Égalité.”

The young Duke of Chartres, the eldest son of Égalité and the future King of the French, appears to have given Romney every facility for studying the paintings in his father's palace. Madame de Genlis, the Duke of Orleans' mistress, as well as the governess of his children, was then living in the Palais-Royal ; and, besides the children of the Duke, there was a lovely brunette, who, although generally supposed to be the daughter of the Duke by the mistress-governess, was called Mdlle. Pamela Sime. Pamela appears to have been only a shade less lovely than Romney's “divine lady” ; he painted her portrait on two occasions, but only one of these was finished. Soon after Romney had met Pamela in Paris, she became the wife of that gallant young patriot, Lord Edward Fitzgerald : their married life was at its commencement like an idyll of



"Serenade"

GEORGE

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...a pair with some ex-
...of a people, and I may say
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...ing Nature through a false
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ROMNEY

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"GEORGE ROMNEY

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"Serena"

Walker & Co. New York, N. Y.

ROMNEY'S SECOND VISIT TO PARIS

wedded happiness, and few more romantic figures ever crossed the stage of life than Edward Fitzgerald and his lovely young wife. During the Irish rebellion in 1798 Lord Edward died of wounds received when he was taken prisoner in Dublin, and his widow was obliged to seek shelter on the continent. Her later years were almost as unhappy as those of Lady Hamilton ; but her name is still dear to her descendants, some of whom have inherited her beauty—none more so than the three sisters, Pamela's great-grandchildren, so superbly painted by the greatest of living portrait-painters, John Singer Sargent.

Romney saw a good deal while in Paris in 1790 of the French portrait and historical painter, Louis David, and also of that painter of mawkishly pretty children's faces, Jean Baptiste Greuze. The former took Romney over the Gallery of the Luxembourg, where our painter for the second time enjoyed to the full the great series of paintings by Rubens—then still preserved in that building.

David was at this time working on his great painting of *The Oath of the Horatii*, one of the first of his classical paintings, which caused a revolution in French art, an art of sham classicalism, which lasted throughout the First Empire and even into our own days, and was only finally extinguished by Delacroix and the so-called Romantic school of painters that followed in his steps.

With Greuze—who had rooms at this time in the Louvre—Romney must have had more in common, for the painter of the *Cruche Cassée* would have appealed more to the English artist's sense of beauty than the painter of *Brutus* and the *Horatii* with their dreary academical treatment in form and colour.

Romney and his companions dined twice at the English Ambassador's—how much I regret that my Scottish grandmother kept no record of those days when she was Ambadress in Paris ; but in a letter written by Lady

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Hamilton to Romney in December 1791, from Caserta, Emma says, that when passing through Paris with her husband on their way to Naples she had spoken to Lady Sutherland about Romney, and she adds, "she loves you dearly"—but methinks this expression must have been Emma's rather effusive manner of expressing Lady Sutherland's regard for Romney, for as to her "loving him dearly" "I hae ma' douts."

The only other letter by Romney relating to this visit to Paris was written to his son on his return to England. It is not dated, but is written from London, probably in the month of October (1790). "I promised," he says, "to write to you when I arrived in England, which is now about three weeks ago ; but I was taken ill the day after I reached Mr. Hayley's, and continued so till last Sunday, when I journeyed to London. I have been tolerable since, and gain health every day. I believe I caught cold in coming over the water ; we lay twenty-two hours in bed, and it rained all the time and was very hot. Our journey to France was accompanied by everything that was flattering and extraordinary. Madame Sillery (de Genlis), the lady who wrote the 'Tales of the Castle,' and is governess to the Duke of Orleans' children, showed us great attention. We dined with her twice, and she carried us into the country twelve miles to Rancy, a seat of the Duke of Orleans, which is a beautiful place, laid out in the English taste, and another time she took us to a convent, where we saw the whole of it, which could not have been done without a prince of the blood,—the Duke of Chartres and his brother and sister accompanied us, and dined with us. They all speak English. The carriage carried twelve people, which is a very comfortable and sociable way of travelling ; it was drawn by eight horses. The Duke of Chartres is a very fine young man, about sixteen and very accomplished. We dined with the Ambassador twice ; they showed great politeness in going out with us twice to see curiosities."

ROMNEY'S SECOND VISIT TO PARIS

These meagre notes are all that can be found written by Romney during this memorable visit to Paris, in that momentous time in French and the world's history when France was heaving with the revolutionary fires burning beneath her outer crust of frivolity and dissipation, soon to break out and overwhelm all that till then had seemed so secure and stable ; when the knell of her ancient monarchy had already sounded, and the greatest cataclysm of the ages could almost be felt striding over the pleasant land of France.

The traveller returned through Normandy, and again crossed the Channel from Dieppe to Brighton. On reaching Eartham, Hayley says that Romney was pleased "to find the new painting room prepared for him, which he had wished to be built at his own expense, within the riding-house, that had served him occasionally as a summer study." When at Eartham I searched in vain for any trace of this "riding-house" and studio—but as they were built of wood, they were probably taken down long ago. "The new apartment," Hayley adds, "had a skylight to the north, with a good fireplace, and was altogether so convenient for the purpose intended that the painter might work in it at any season, with all the accommodation he could desire for pictures of considerable extent." For some years this studio appears to have been made use of by Romney, and here in 1791 he probably painted the two large works relating to Shakespeare—*The Infant Shakespeare nursed by Tragedy and Comedy*, now at Petworth; of which I have been permitted to place a photograph in this book; and *The Infant Shakespeare attended by the Passions*, originally intended for Boydell's Shakespeare Gallery—and now in the possession of Mr. Tankerville Chamberlayne. Here too probably he painted that most interesting group in which Hayley appears standing, a fine figure, between Flaxman and the painter—the former engaged in modelling the poet's bust, while Romney, who has modestly placed himself

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in the background, is painting his friend the poet ; and young Hayley, a graceful stripling, in a red lined waistcoat which shows up well against his father's black velvet dress, is placed in the foreground of the group.

This painting, which belongs to Mr. Dawson-Greene at Winnington Park, is not only interesting from containing portraits of Romney and Flaxman and of Romney's life-long friend Hayley, but is a noble piece of portraiture, and one is surprised that it had never been engraved ; until Mr. Dawson-Greene allowed me to have it reproduced by photography, no copy of this work has ever appeared.

In John Romney's biography of his father the following account is given of this painting—"About this period (*circa* 1795) he painted that excellent picture representing Flaxman modelling the bust of Hayley, attended by his pupil, Thomas Hayley ; and Mr. Romney himself looking from behind. If I were to select two companions for this noble production of his genius, I should place it between Raffaele's picture of *Frederick Carondelet*, and that by Rubens of the *Four Philosophers*. All the individuals represented in Mr. Romney's picture are strong characteristic likenesses, except his own, which is unfinished and unfavourable. Flaxman's is a true facsimile of nature ; the picture, however, never received the finishing touch. It having been claimed by Mr. Hayley, in consequence of some vague expression inadvertently uttered by Mr. Romney about the time he was sitting, was accordingly delivered to him in 1802 ; but only for his life. After his decease it was bequeathed to Mr. Greene, the solicitor, Mr. Romney's old and esteemed friend. This part of the bequest was made with my concurrence ; for though I was desirous of possessing the picture, yet when I understood that Mr. Greene wished much to have it, I waived my claim in his favour. Before it was put into Mr. Hayley's possession I had taken some steps to have it engraved, being much grieved that so admirable a performance should be



Miss Johnson

Wm. S. Kendall Ph. Sc.

ROMNEY'S SECOND VISIT TO PARIS

placed in the obscure keeping of an individual, for whom I knew that Mr. Hayley had intended it. Finding, however, that my attempt had given him much umbrage, I reluctantly, and with regret, abandoned my intention. It having now, however, become, by hereditary right, the property of Mr. Greene, the member for Lancaster, I hope by his friendly concurrence and co-operation with me a well executed engraving may be effected by the aid of a subscription, such as will do justice to the picture and to the painter. If Mr. Hayley had not interfered I should have got Sharpe to have engraved it. It is a serious disadvantage to the professional character of Mr. Romney that so excellent a picture should never have been seen by the public."

Besides this fine group by Romney, Mr. Dawson-Greene is the fortunate possessor of five other pictures by the master; two of these, that of the painter by himself, an excellent kit-cat, and one of the friend of his youth and the ancestor of its present owner, I have also, through Mr. Dawson-Greene's great kindness, been enabled to have reproduced by photography from the originals.

In the National Portrait Gallery there is a portrait of Flaxman modelling Hayley's bust, similar to that in the large group at Winnington Park—but this is only a half-length. Tom Hayley appears also in this portrait, which was given to the nation by Henry Crabbe Robinson in 1860.

When back in London in that autumn after his voyage to France Romney writes in very low spirits to Hayley at Earham, and complains of "being far from well, either in body or mind." He was then passing through one of his many phases of low spirits and dejection, which gradually increased, and ended in a total breakdown. But there was yet much work before him to accomplish ere he laid down his brush. Writing to Hayley in the month of May 1791, Romney says: "Though I do not answer your kind letters so often as I could wish, yet I hope you will credit

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me when I say it is a great gratification to me whenever you favour me with a line. But never more so than when my mind is labouring under some anxiety and depression of spirits, which had indeed been the case with me for some time past. If there is a quality in man that approaches to divine, or that predominates over every other, it is a tender commiseration administered to those under deep affliction, or when the mind is under some melancholy influence."



Miss Maxwell

Painted by Richard D. B. B.

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CHAPTER X

DECLINING LIFE

IN some respects the year 1792 opened not inauspiciously for Romney. The progress of the Revolution in France had brought Madame de Genlis and Pamela to London ; and now Romney was able to repay some of their kindness to him when in Paris. Early in the year he writes to Hayley that he has commenced two portraits of Pamela, which he thinks are "both beautiful, as they are two different views of her face ; one of course will be better than the other, and I shall give Madame de Genlis her choice of them." I imagine the portrait of Pamela chosen by Madame de Genlis is the kit-cat now belonging to Mr. H. L. Bischoffsheim, which represents a very lovely and rather pert young face looking round over the left shoulder ; the hair is thickly powdered. The other portrait is but an unfinished life-size sketch in oils of Pamela's beautiful face looking upwards ; this belongs to her descendant, Sir Guy T. Campbell. It would be hard to choose between the beauty of Pamela's face in this portrait and any one of Emma Hamilton ; it is one of the loveliest creations of Romney's talent. Madame de Genlis also sat for her portrait, but even Romney was not equal to making that leering Frenchwoman's face attractive ; this also was an unfinished work. At the close of his career Romney made a present of Madame de Genlis' portrait to Hayley, who had an engraving taken of it for his life of the artist. Madame de Genlis grins out at one with a towel rolled round her head ; her brown hair is dishevelled, and the general look of "the

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eminent writer," as Hayley calls Égalité's mistress, is that of a "poissarde." What could even Romney make of such a type?

In the month of February Romney received an invitation from Sir William and Lady Hamilton to pay them a visit at Naples, and Hayley was included in this invitation; but Romney had too many sitters at this time to allow him to leave London for a visit which would then require many weeks of travel to accomplish. He had several portraits in hand of "the divine lady" at the time; one of her as Cassandra he had sent to Boydell's Shakespeare Gallery, and Emma as *Calypso* and as a *Mary Magdalen* were being painted for the Prince of Wales; one of her as *Joan of Arc* was on the easel of the studio in Cavendish Square, and either in London or at Earham a *Scene from Macbeth* was in the making.

Writing early to Hayley at Earham in August of that year (1792), Romney says, "You may probably see me in a few days. I wish to leave town soon, as I intend returning in September for I am very anxious to set about something of importance on my return, and I think September one of the best months in the year for working. I certainly do not visit you with any intention to play, but to study . . . I have been very deep in study for some time past. I have gone every morning to Kilburn for breakfast, which contributes much to my health, and to the production of a great many of my best studies." The allusion to breakfasts at Kilburn made by our painter in this letter to Hayley refers to a house which Romney had hired for a kind of retreat from Cavendish Square, where he could escape from his sitters and the "fardel" of his constant portrait-painting; he called this retreat Pineapple Place; and he was wont to walk to Kilburn and back to his London house in the afternoon. At the close of the eighteenth century Kilburn was yet free from streets, squares, and terraces, and was almost a country district; it rejoiced in the possession of a mineral spring near which was its Assembly room, "the long room" it was

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called, where people met to drink the chalybeate waters, and music and dancing took place. Even as late as the year 1818, Kilburn Wells was a favourite rendezvous for the citizens of North London. Romney, who loved the heights of Hampstead, towards the close of his life was a resident there. In the November of 1792 Romney writes to tell Hayley that he is in treaty for a plot of ground at Kilburn, on which he intends building a painting room; and in the following year he announces to his friend at Eartham that he has made a collection of casts from antique statues, sent to him by Flaxman from Rome, which will be the first collection of its kind in London; and these he intends placing in his new studio. "I shall have," he writes "one of the finest museums in London for antique sculpture."

During the summer of 1793 he was often at Kilburn, where he almost daily took his breakfast, and where he worked at his studies. He writes of the relief that the fresh air of Kilburn was to him during the hot summer months; there he was attended by eight children, the family of his landlady—"to wait on me," he writes, "and fine ones. I begin to feel the necessity of having these innocent little spirits about me, they give more soft delight to the mind than I can describe to soften the steps down declining life."

One day on arriving at his Kilburn retreat he found his little friends all in tears. Inquiring the cause of their distress he was told that their father was on the eve of bankruptcy; Romney advanced him two hundred pounds on the spot.

The accounts from Paris of the atrocities then being enacted filled him with horror; writing to Hayley on hearing of them in September 1792, he says: "The accounts to-day from France are dreadful; all the priests that were confined are murdered, perhaps the city of Paris is at this time in flames. I am so agitated with the tremendous situation of that poor

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country, I am not able to do anything!" Had Romney lived in the month of May 1871, he might have written in a similar strain on the occurrences that were then enacted in the French capital.

Among Romney's aspirations at this period of his life was to illustrate by a series of great paintings scenes closely connected with the lives of great Englishmen. He began one of these in which he has represented Milton in his blindness dictating his "Paradise Lost" to his daughters; in another he figures Newton displaying the colours of the prism; in another—which he never accomplished—he intended painting Bacon collecting the snow with which he experimented on the effect of cold on the body of a dead bird; in another he intended to portray Wren, when too old to walk, carried in a chair under the great dome which he had erected at St. Paul's—but only the two first of this series were carried out by the artist, and in neither could he be said to have succeeded. Such subjects were not suited to the painter's talent.

The death of Sir Joshua Reynolds in 1792 robbed England of her foremost painter, and gave Romney that place; the President's death, Hayley remarks, "rather quickened than relaxed the ambition of Romney. He felt all the merits of his departed predecessor, and was anxious so to employ the precarious residue of his own impaired health that he also might hope for a considerable portion of posthumous regard. Those words recall to my recollection a peculiar tenderness of admiration with which Romney contemplated an exquisite engraving of Sir Joshua's portrait, prefixed to the quarto edition of his works, in 1797." Hayley also states that Romney "had a very sincere respect for the talents and reputation of Reynolds," and it has already been said how strongly he objected to one of his portraits being said to be superior to that by the President. Hayley has called his readers' attention to the wide dissimilarity in character of these two great painters. Reynolds was justly said by Johnson to be the most invulnerable

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of men, whereas Romney might be said to have been the most vulnerable, and the most easy of mortals to wound; "his imagination," writes Hayley, "was so tremblingly alive, that even a slight appearance of coldness in a friend, or of hostility in a critic, was sometimes sufficient to suspend or obstruct the exertion of his finer faculties."

A biography of Romney would be very incomplete were no allusion made to his portraits of Sir Ralph and Lady Newdigate at Arbury.

It is to be regretted that more owners of old family letters in our "stately homes" do not follow the good example of Lady Newdigate, and publish them as that lady has done in her delightful book, "The Cheverels of Cheverel Manor," in which the Lady Newdigate living at the close of the eighteenth century has left us in her clever letters some welcome glimpses of her daily life and of her sittings to Romney for her fine full-length portrait, which, with the portrait of her husband, Sir Roger, is the glory of Arbury in Warwickshire. Many an old English country house must possess family letters in its library and muniment-room, or perhaps huddled away in the attics, letters which, if published, would throw much light on the old days when they were written; but in how very few instances have the owners of these precious records given themselves the trouble even to read and examine their old papers, often allowed to fade away in their forgotten homes of damp and darkness, or used by economical cooks and housemaids for domestic purposes!

The Lady Newdigate who sat to Romney in 1790 was the second wife of Sir Roger Newdigate of Arbury, the founder of the Newdigate Prize for English verse at Oxford. Lady Newdigate was the daughter of Edward Mundy, of Allertree in Derbyshire, and married Sir Roger in 1776; she was a voluminous letter-writer, and some of her letters were edited and published by the present Lady Newdigate-Newdegate in 1898.

These old letters contain much pleasant gossip and give interesting

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glimpses of the existence in town and country of what our ancestors called "a lady of quality" in the days of good old King George. Lady Newdigate came up to London from Arbury to sit to Romney in the summer of 1790 ; her portrait hangs in the room for which it was painted, with its companion of Sir Roger by its side. It is life size and full length, and represents the stately lady all dressed in white, holding in her left hand a roll of music. She wears a gauze kerchief round her brow. George Eliot much admired it ; when a child she used to gaze on the splendours of Arbury with something almost approaching reverence, and she describes it as follows in one of her most delightful works, "Mr. Gilfil's Love Story" : "The elder lady is tall, and looks the taller because her powdered hair is turned backward over a toupee, and surmounted by lace and ribbons. She is nearly fifty, but her complexion is still fresh and beautiful, with the beauty of an auburn blonde ; her proud pouting lips, and her head thrown a little backward, give an expression of hauteur which is not contradicted by the cold grey eyes."

Writing of her sittings to Romney, Lady Newdigate says, "a note from Romney to desire me to dress myself in white Sattin before I come to him to-day ; I have no such thing in town, I must get my head dressed in haste." She had to borrow a white "sattin" dress which, alas ! did not satisfy the artist ; "he insists," she writes, "upon my having a rich white Sattin with a long train made by Tuesday and to have it left with him all summer. It is ye oddest thing I ever knew, but I dare not disobey him as you" (she is writing to her husband, Sir Roger) "are not here to support me." Lady Newdigate's portrait took a long time to complete, for we learn that two years after she had got the white "Sattin" dress and train it was still unfinished. "Romney," she writes again to her lord, "kept me two hours and a half. I fancy I called up my Good looks to-day ; where they came from I don't know, but my picture is certainly much improved.

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All seem satisfy'd with it. I have reason to be so, for it is handsomer than I ever was in my lire."

Lady Templetown, a friend of Sir Roger's, writes to him about his wife's picture as follows: "The character of the face," she says, "is well preserved, and the hair is of an agreeable duskiness, that is neither in nor out of powder." This description of the manner in which Romney painted the hair on his ladies' portraits is a happy one; not even Reynolds, and certainly not Gainsborough, could paint a woman's "crown of glory" with such perfection as did Romney. The way hair is treated in a portrait may not appear a matter of much importance, but any one who has studied the works of these three great portrait-painters, I think, will endorse my opinion that Romney excelled his rivals in this part of portraiture; the smooth texture and "duskiness that is neither in nor out of powder," to borrow Lady Templetown's phrase, he rendered as no other painter could.

After his annual visit to his friend at Earham in the autumn of 1793, Romney writes to Hayley that "it was some time, after I parted from you, before I recovered from the grateful impression your kindness and hospitality had made on my mind, and before I am able to contemplate the passing objects and change of scenery. The variety was great, and the approach to London affected me in various ways. I observed a sharpness of countenance in the people I met, with passions so strongly marked, I suppose none could mistake. Deep designs, disappointed ambition, envy, hatred, melancholy, disease and poverty. These appearances one is ever meeting in the skirts of London; not like the Sussex peasants, with faces round with health, and expressions of contentment everywhere. The square and parti-coloured appearance of the buildings, the variety of noises, and bustle had a very unpleasant effect on my senses; and now I am arrived, how hard I have found it to reconcile my mind, so relaxed

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with the beautiful scenes of Eartham, to the old habits of mechanical drudgery."

A few days later Romney writes more cheerfully ; he has resumed his old habits, and returned to his little friends at Pineapple Place ; he has received a visit from Lord Egremont, the owner of Petworth, and the friend and benefactor of generations of artists, whose unlimited hospitality to painters and sculptors lasted for more than half a century in undiminished munificence.

From Sir Joshua Reynolds to Turner, Leslie and Landseer, all the most prominent artists of the English School received kind aid and encouragement from this noble type of the old English "grand seigneur," who lived to encourage native talent, unlike the majority of picture collectors of our day, who, as a rule, buy the works of dead artists, and show not the slightest interest in or desire to aid the living. Lord Egremont was, as that delightful artist and writer, Leslie, has recorded of him, "the most munificent and at the same time the least ostentatious nobleman in England. Plain spoken, he never wasted words, nor would he let others waste words on him. After conferring the greatest favours, he was out of the room before there was time to thank him." Leslie tells a story of this kind old lord which illustrates his abundant good-nature. One day the lady's-maid of one of the guests at Petworth met Lord Egremont in a passage at Petworth ; she did not know him by sight, and imagined him to be one of the upper servants, the place being full of old servitors who were allowed to remain all their lives with their kind old master ; the bell for the servants' dinner had just rung. "Come, old gentleman," said the lady's-maid to Lord Egremont, "you and I will go to dinner together, for I cannot find my way in this big house." Lord Egremont offered her his arm, and together they went to the steward's room ; at the door he said, "You dine here, I don't dine till seven o'clock."

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Leslie might have made this little scene a subject for one of his clever pictures ; somewhat similar to that delightful one of the Widow Wadman with Uncle Toby.

“It was a favourite subject of Romney’s ambition,” writes Hayley, “to place some production of his own pencil among the several fine works of art that adorn the magnificent villa of Petworth. Its noble possessor not only expressed esteem for his talents, but in a future year received and treated him as a friend, by showing the most indulgent attention to the infirmities of his guest. I have seen tears of gratitude in the eyes of Romney when he mentioned the kindness of Lord Egremont, in offering to him a warm bath of sea-water prepared for him at Petworth.”

In 1795 he painted partly at Earham and partly at Petworth the large group of Lord Egremont’s family, which hangs in the hall at that house. It is not in any way to be compared in excellence of composition or colour with the group of dancing children at Trentham, for the figures are not well grouped and the colouring is less happy ; the latter defect may be accounted for by the decay of the painter’s powers when he painted, some fifteen years after the Gower children, this other group of children at Petworth, for in 1795 Romney was quite unequal to producing a work as splendid as those he accomplished in 1780 ; mind and body were labouring under the terrible fits of mental depression to which he was now a victim, and which made his last years almost as gloomy as those of his friend the poet Cowper.

In the month of June 1794, Edward Gibbon died ; writing to Hayley on the 29th, Romney says, “Poor Gibbon ! his last words were, ‘Mon Dieu, bon Dieu.’ They have affected me so much, I shall turn my thoughts more to Christianity than I have done. The approach of death convinced him that there is something more than he had formerly believed.” At this period of his life he had turned to religion for his

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subjects, and in one of his paintings he has introduced the figure of our Saviour ; to judge by an engraving of the sacred head seen in profile one cannot regret that the work was not carried out. Besides Shakespearean subjects, of which Romney never tired, he was bitten with the ambition of illustrating Milton, and in this project he was much encouraged both by Cowper and Hayley. Romney had already painted his life-size work of the blind poet dictating *Paradise Lost* to his daughters. "I had," he writes to Hayley in 1794, "formed a plan of painting the *Seven Ages* ; and also the *Vision of Adam with the Angel*, to bring in the *Flood and the Opening of the Ark* ; which would make six large pictures. Indeed, to tell you the truth, I have made designs for all the pictures, and very good subjects they are. My plan is, if I live and retain my senses and sight, to paint six other subjects from Milton, three where Satan is the hero, and three from Adam and Eve—perhaps six of each. I have ideas of them all, and I may say sketches ; but, alas ! I cannot begin them for a year or two, and if my name was mentioned I should hear nothing but abuse, and that I cannot bear. Fear has always been my enemy ; my nerves are too weak for supporting anything in public."

When Romney heard that Cowper had recovered a little from his condition of melancholia he writes to Hayley, "If there is a blessing in Nature above all others, it is when a man recovers his lost reason ; and if there is a situation more deplorable than any other in nature, it is the horrible decline of power we have been blessed with. How hard it is for a man with a feeling mind to preserve that balance in his understanding that carries him well through life ! Bless all those who dedicate their time to weakness of the human mind."

Such words, when one remembers how soon poor Romney's mind, like that of the man of whom he was writing, sank in hopeless decay, are replete with sadness.



"The Parson's Daughter"
(National Gallery London)

W. S. & Co. R. S.

CHAPTER XI

LAST YEARS

IN the course of the summer of 1794 Romney, accompanied by his son, paid a visit to the Isle of Wight; and while staying at Cowes he writes to Hayley full of admiration of the scenery of that island. He had some intention of visiting Holland, where he wished to buy some of the paintings of the Dutch masters; but he found his state of health too frail for going so far afield. Writing to Hayley on July 17 from Cowes, Romney says, "We crossed the island to Steep Hill, the villa of Tollemache. The sudden appearance of the sea, the rocky scenery, struck me more forcibly than anything of the kind I had ever seen before. It was a bird's-eye view of the sea, with ships-of-war sailing below us. The blue sea (for that was the colour), broad and extensive and marbled beautifully by several streams of wind. We descended about half a mile (which was very steep) to a little village amongst rocks, cascades, and large trees, where this villa is most romantically placed. If I were to dwell on the beauties, and the grandeur of the assemblage of objects, it would detain me an hour. In short, it is a thing that hit my taste. What must such a scene be in winter, and in a tempest! Good God! I think I see the waves rolling and a ship striking the rocks." When back again in Cavendish Square Romney was greatly out of spirits, but his hypochondria was dissipated on the receipt of some plaster casts of antique statues which Flaxman had chosen for him in Rome, and which Romney intended placing in a new building at Hampstead. He writes about this idea

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to Hayley in July, "I have a plan in contemplation of a little academy next winter in the room under my gallery. I think Flaxman will approve of it. The advantage will be much greater when each can set his figures as suits him, and with the quiet of only three persons. Do you approve of this?"

The "three persons" were, according to John Romney, three young art students whom Romney was educating.

In November of that year the return of his friend Flaxman from Italy greatly cheered our painter; on the seventeenth of that month he writes to Hayley of Flaxman's advent in London, "our dear returned sculptor," as he calls him: "I am," he writes, "more charmed with him than ever; his company is delightful. Indeed, I am made quite happy by his return"; and, thanks to Flaxman's return to England, the year closed less sadly for Romney.

Early in the next year Flaxman took young Tom Hayley as a pupil; the poet's son had shown a decided bent for sculpture, greatly to his father's delight; and to judge by a profile medallion which Tom modelled of Romney, which was engraved for the life of the painter by Hayley in his biography of the painter, young Hayley had considerable talent, but the fates were against him, and he died before he could execute anything of permanent value.

Romney took the keenest interest in Tom Hayley's art education under his friend Flaxman's tuition, and constantly refers to him in his letters to Hayley senior. Writing in the month of March (1795) to Hayley, his son Tom says: "The Flaxmans I like more and more. He is such a man, he cannot be praised too much. Mrs. Flaxman is very good to me; so is the immortal painter. He desires I will choose any of his casts to model from what I please; he intends to take lodgings at Hampstead to recruit his strength. He has begun his 'Head of our

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Saviour in the Wilderness.' It is very much the thing, I think. I am quite in his confidence."

During the summer Romney paid a visit to Cambridge with Hayley and Carwardine. At St. John's they saw a portrait of Bishop Fisher by Holbein, which Romney declared to be the finest portrait by Holbein, "or indeed by any other painter."

Regarding the new home which Romney intended building at Hampstead, Hayley as far back as 1791 says the painter had bought an old house at Hampstead with a spacious studio, with elevated ground behind it ; and there he intended to form a villa, with every accommodation for the exercise of his art. Concerning the new villa, Romney's son writes in his father's biography that when he visited him in 1796, "I found him occupied in making plans of fantastic buildings instead of studies for pictures as heretofore. It was evident that his mind was thrown off its pivot, and that painting had lost its influence. He was on the point of signing a contract for four acres of ground, on the Edgware Road, at a rent of forty pounds per annum, for his life ; with a stipulation that he should build a house upon it under certain restrictions. I soon perceived that it would be attended with more expense than his limited circumstances would allow, and therefore endeavoured to dissuade him from it, by representing to him the advantage of buying a ready-built house. And there being one at that time on sale at Holly Bush Hill, Hampstead, his favourite retreat, to which he might easily have added a gallery and painting-room at a small expense, I recommended it to his notice. Being made sensible of the prudence of my suggestion, he authorised me to call upon Sir James Graham, to stop all further proceedings with regard to the purchase of the land on the Edgware Road ; and though the writings were ready, and nothing further remained to be performed except the signature; yet that gentleman, with rare liberality and kindness, allowed him to revoke his intention, and

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would not accept of any remuneration for his trouble. The house at Hampstead was accordingly bought upon low terms—about seven hundred pounds—and for about five hundred more he might have added a gallery, which would have answered all his purposes. The house was a very good one, and convenient in all respects; with a very large garden pleasantly situated, and an excellent stable, coach-house, &c., above the garden on the top of the hill. In 1797 and 1798, having pulled down the stable, &c., he built a new one upon some adjoining ground, which he had subsequently purchased; and upon the site of the old stable he raised a whimsical structure, consisting chiefly of a picture and statue gallery; but with few domestic accommodations; to this he also joined half the garden, in which he built a wooden arcade for a riding-house. Hither he removed at Christmas 1798, before the walls were dry, and let the old house at Hampstead for a rent which paid good interest for the original purchase-money. The removal of his pictures, casts, &c., was attended with considerable expense; and for want of adequate room, the pictures were crammed into all vacant places, or arranged along the arcade, where, being exposed in the open air to the alternate action of moisture and frost, they were almost entirely destroyed in the course of the winter; several, also, were stolen. The expense of the new building amounted to two thousand seven hundred and thirty-three pounds, besides many incidental charges of which there was no account. This structure and its appurtenances, when afterwards sold by auction, produced no more than three hundred and fifty-seven pounds; and the old house, curtailed of the stables, and of so large a part of the garden, fetched a price equal to the original purchase-money—such was the unfortunate result of his building scheme.”

This “whimsical structure” is still in existence at Hampstead; it certainly merits the epithet; for externally the building, which is covered over with a kind of wooden boarding, has the appearance of a large

LAST YEARS

stable ; but within are some remains of the great gallery in which the artist placed his collection of casts, and handsome columns decorate this room ; it is now a Conservative Club, and appears to be well attended by the residents of that portion of Hampstead. As a living house it must have been supremely uncomfortable ; and one no longer has the advantage of the view over London from the upper windows from which Romney loved to look out and watch the distant dome of St. Paul's lying in the Thames Valley below ; the great city has crept up and around Holly Bush Hill, and crowded out the prospect which gave the great painter almost the last solace in his melancholy decline of life.

Romney sold his house in Cavendish Square to Mr. Shee, afterwards well known as Sir Martin Archer Shee, who succeeded Lawrence as President of the Royal Academy. The old building in Cavendish Square thus housed three successive painters, Cotes, Romney and Shee. Sir Martin lived till the middle of last century, and was remarkable as being probably the worst President, as far as painting goes, that had the honour of putting the letters P.R.A. at the end of his name, although I find that Romney's son writes of him as combining what "cannot be said of any living artist ; that he excels in three different but sister arts—painting, poetry, and music."

When at Earham, in September 1794, Romney painted the portrait of the well-known Chichester doctor, William Grey, a great friend of the poet Cowper, whose countenance, he said, would be suited in its "compassionate benignity" for a head of the Saviour.

In October, Romney visited, with Hayley and others of the Earham coterie, Wilton House and Lord Radnor's pictures ; they also paid the poet Dr. Warton a visit ; and called on Lord Egremont at Petworth on their return to Earham.

When again in London, Romney commenced the life-sized group of

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half-length portraits of his old friend, the natural and experimental philosopher, Adam Walker and his family. The venerable and benign bald-headed old gentleman is seen in this family group seated at a table explaining a diagram to his wife and daughter—both uncommonly plain ladies—while his three sons stand in a separate group in the background. Adam Walker was a benefactor to his generation, and through his invention of revolving lights on the dangerous reefs of the Scilly Isles, preserved countless lives. After a most useful life of ninety years he died in 1821; two of his sons followed in his steps and were well-known experimental philosophers, a third entered the Church and became Prebendary of Hereford. This group was presented to the nation by Adam Walker's grand-daughter, Miss Ellen Gibson, in 1897. It is of much interest to students of Romney, for it was the last of his large family groups that he lived to paint; and there is a remarkable power evident in some of the heads in this work—especially good are those of the sons of the old philosopher.

The year 1797 opened gloomily with Romney; "extremely low-spirited," he writes on January 7 of himself to Hayley; "am not able to work." He closes his letter with praises of young Tom Hayley's work. "I speak," he writes, "with admiration and love on his last productions, they are of pure gusto, they are original, and show strength and improvement of mind. God prosper him, and he will one day make a figure." Poor Tom Hayley never had the chance of making a figure, for he died a short time after this letter was written.

In another letter Romney writes to say that he has sold his painting of "*The Indian Woman* for a good price." This painting was a group of Titania and the Indian Votaress—which William Beckford bought, and hung in a place of honour in the hall of his fantastic palace-villa at Fonthill.

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We hear of Romney being again at Eartham in April. Hayley was now moving into a new house he was building at Felpham on the Sussex coast, for he found Eartham and his constant entertaining while living there too expensive to be continued. When the villa at Felpham was finished Hayley lived there altogether, and there he died twenty years later.

Romney was again Hayley's guest at Eartham at the close of June ; poor Tom Hayley was sinking into an early grave, to the despair of his father and the deep sorrow of the painter ; and Romney was again at Eartham that August ; he used to ride down to the coast and bathe in the sea with advantage to his health. One afternoon a notable trio paid Hayley a visit from neighbouring Goodwood—the Duke of Richmond, who had always showed the artist much kindness, and whose portrait by Romney is among the best works of art in Goodwood House ; Lord Thurlow ; and Georgiana, Duchess of Devonshire. "We have been honour'd," wrote Romney, "by a curious trio of visitors to-day, grandeur, beauty, and genius ! but all so much in their decline, that they now excite rather more pity than admiration."

It was unfortunate that Romney never succeeded in painting a satisfactory, or one might even say, a tolerable portrait of the beautiful Duchess of Devonshire—she sat to him in her early youth, and the result was a total failure. That Duchess Georgiana was a difficult subject to paint both Reynolds and Gainsborough discovered ; but how it happened that when Romney tried to paint that bright open countenance and matchless smile of the most fascinating great lady of her time he should have limned a head that is more like an orange-girl than anything else, is not easy to understand.

In a letter written at this time by Flaxman to Hayley he says, "I am heartily glad that Mr. Romney has betaken himself to Sussex and

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bathing, and friendly consultation for the recovery of his health and spirits, though it imposes hard duty on you and friend Thomas. I hope your endeavours to revive him have been successful, and that the invalid enjoys his powers again, with tranquillity of mind. We all love his virtues, reverence his talents, and therefore cannot be indifferent to his welfare."

In September Romney was at Hampstead superintending the building of his gallery for his pictures and casts from antique statues. As Hayley was giving up Eartham that autumn to live at Felpham, the long series of visits which Romney had made him to that delightful Sussex home for twenty years came to an end. "I still look back," he writes to Hayley from London on October 10, "with a tender regard for the peaceful shades of Eartham, and almost sigh for some of its social walks, that probably I may never see more. Adieu, dear Eartham! and its inhabitants adieu."

Poor young Tom Hayley became rapidly worse during the following year (1797). Romney had said of the clever youth that he had so high an opinion of his talent as a sculptor that, if he had had the opportunity, and health been given him, he would as a sculptor have surpassed himself as a painter. Young Hayley had chosen, he remarked, "the nobler art of the two"; and he added that under Flaxman's tuition he had had the hope of seeing Tom become one of the greatest sculptors of his day. In the month of April Romney wrote to Hayley to say that he hoped Tom might be able to pass the following winter in his new home at Hampstead, which he says he will keep very warm and very convenient for every study. "I really think," Romney writes to Hayley on this subject, "it may be a desirable place for dear Tom to come and stay for two or three months, and employ his masterly hand there after his recovery . . . I have suffered much lately with relaxation and debility."

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During the course of the autumn Hayley says he found the painter "in a state of absolute manual inactivity and mental discomfort ; and later on " much dejected in his new mansion on the hill at Hampstead—for want of occupation and society." In that "singular fabric," as Hayley calls Romney's new house at Hampstead, the artist had "an excellent spacious gallery for the display of statues and pictures, and without moving from his pillow he could contemplate from his own chamber window a very magnificent view of the metropolis."

Hayley believed that even at this time Romney had some idea of starting an academy for the instruction of young artists. In December Romney sold his London house to Shee, "and was engaged in clearing a chaos of tatter'd canvases and sending cartloads of unfinished pictures and drawings from his old house in town to Hampstead."

In the month of February of the next year (1799) Romney paid his last visit to Hayley at Eartham, where he began a portrait of himself with spectacles on nose; this has been engraved in Hayley's *Life of Romney* ; it is a melancholy presentment of the painter—prematurely old, bald, and without a trace of the keen, intellectual look of his own portrait, painted some twenty years before, now in the National Portrait Gallery. He also attempted to illustrate a scene from "Macbeth."

In March Romney was living in his new house at Hampstead, a pupil named Pocock staying with him; and on the 28th of the following month Hayley saw Romney for the last time.

Shortly after this Romney left London for good, and went north to Kendal, completely broken down in mind and body. At Kendal, Hayley says his old friend "had the comfort of finding an attentive, affectionate nurse in a most exemplary wife, who had never been irritated to an act of unkindness, or an expression of reproach, by his years of absence and neglect."

Romney could still send an occasional letter to Hayley from Kendal.

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In one Hayley says that the painter "did not fail to do full, though late, justice to the virtues of his excellent wife. He spoke of her kind attention with the tenderest gratitude, and professed himself as comfortable in her indulgent care of him, as with nerves so shaken, he could expect to be."

Romney, although he had given up painting in oils, still now and then worked in crayons.

Poor young Tom Hayley died in the spring of the following year—1800—after much suffering, to the intense grief of his father, who, from what he writes on that occasion, appears to have thought that Romney's faculties were too blunted to feel what otherwise would also to him have been a terrible grief.

In almost the last letter written by Romney to Hayley, the painter refers to Lady Hamilton, and promises to give her a portrait of herself for her mother ; and on hearing that she had received it, he writes that, much as he would like to see her once again, his state of health makes such a meeting impossible. "I shall never," he writes, "be able to see London again : I feel every day greater need of care and attention, and here I experience them in the highest degree."

In one of his last letters he says that he expects to see his brother Colonel James Romney on his return from the East Indies. Poor Romney had eagerly looked forward to this brother's return ; but when the Colonel arrived at Kendal, Romney failed to recognise him ; he looked eagerly at him and "burst into an agony of tears," and then lost all recollection of all around him. "He remained," adds Hayley, "for some time in that state of existence which is infinitely more afflicting to the friends, who behold, than to the mortal who endures it."

Romney ceased to exist on November 15, 1802 ; he was in his sixty-ninth year. On the 19th he was laid to rest in the churchyard of his native town, Dalton.

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Romney's grave lies in the shadow of the old red sandstone church of the peaceful little Lancashire town where he was born, and near which his earliest years were passed.

A plain flat stone bears on its surface this inscription :

“GEORGIUS ROMNEY ARMIGER
PICTOR CELEBERRIMUS
OBIIT NOV. 15, 1802
REQUIESCAT IN PACE.”

CONCLUSION

Hayley, who probably knew Romney better than any one, describes him in the following words :

“The person of Romney was rather tall, his features were broad and strong, his hair was dark, his eyes indicated much vigour, but still more acuteness of mind. The features of the human visage, which he considered as the secret index of the heart, were in his own countenance very remarkable. By the quick or tardy movement of the fibres around the lips he was accustomed to estimate the degrees of sensibility in his sitters ; and of himself in this particular, it might be said with truth,

‘ His own example strengthens all his laws ;
He is himself, the sensitive he draws ;’

for his heart had all the tenderness of nature. Never, I believe, were the lips of any man more quick to quiver with emotions of generous pity at the sight of distress or at the relation of a pathetic story. His feelings, indeed, were perilously acute ; they made him a man of many frailties ; but the primary character of his nature was that true Christian charity which more than compensates for manifold imperfections.”

The following passages are taken from a sketch of Romney’s professional character by his life-long friend, our greatest national sculptor, John Flaxman :

“Modest in the opinion of his own talents, he practised no tricks or deceptions to obtain popularity, but as he loved his art fervently, he practised it honestly, with indefatigable study and application. . . . When he first began to paint he had seen no gallery of pictures, nor the fine produc-

CONCLUSION

tions of ancient sculptors ; but men, women and children were his statues, and all objects under the cope of heaven formed his school of painting. The rainbow, the purple distance, or the silvery lake, taught him colouring ; the various actions and passions of the human figure, with the forms of clouds, woods, mountains or valleys, afforded him studies of composition. Indeed, his genius bore a strong resemblance to the scenes he was born in ; like them, it partook of the grand and beautiful ; and like them also, the bright sunshine and enchanting prospects of his fancy were occasionally overspread with mist and gloom. . . . As Romney was gifted with peculiar powers for historical and ideal painting, so his heart and soul were engaged in the pursuit of it whenever he could extricate himself from the importunate business of portrait-painting. It was his delight by day and study by night, and for this his food and rest were often neglected."

Referring to Romney's treatment of drapery, Flaxman, a consummate judge, writes that it was "well understood, either forming the figure into a mass with one or two deep folds only, or by its adhesion and transparency discovering the form of the figure, the lines of which were finely varied, with the union or expansion of spiral or cascade folds, composing with or contrasting the outline and *chiaro-oscuro* : he was so passionately fond of Grecian sculpture, that he had filled his study and galleries with fine casts from the most perfect statues, groups, basso-relievos, and busts of antiquity ; he would sit and consider these in profound silence by the hour ; and besides the studies in drawing or painting he made from them, he would examine them under all the changes of sunshine and daylight ; and with lamps prepared on purpose at night, he would try their effects lighted from above, beneath, and in all directions, with rapturous admiration. No one could be more modest concerning himself ; seldom speaking of anything he did, and never in reference to its merits. But he was exceedingly liberal respecting others, rarely finding faults in the works of his contemporaries and giving

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cordial praise wherever he saw excellence. An instance of his conduct regarding Sir Joshua Reynolds deserves to be noticed. Being present when some intimate friends were delivering their opinions on Sir Joshua's picture of *Hercules strangling the Serpents*, painted for the Empress of Russia, "Gentlemen," said he, "I have listened to all you have said; some observations are true, and some are nonsense, but no other man in Europe could paint such a picture."

APPENDICES

CATALOGUE OF THE WORKS OF GEORGE ROMNEY

*Reprinted, by permission of The Walter Scott Publishing Co., from "George Romney"
("Makers of British Art" Series) by Sir Herbert Maxwell, Bart., M.P.*

THE difficulty of presenting anything like a complete catalogue of the works of this painter is seriously enhanced, first, by the fact that he never exhibited any of them after the year 1772, and, next, by the neglect with which his art was treated for half a century after his death in 1802. Without the assistance of Mr. Algernon Graves and other friends, I should have fared very feebly in the attempt; and I cannot express my gratitude too warmly for the help they have given me.

Mr. Graves, whose monumental work on the paintings of Sir Joshua Reynolds is so justly esteemed by all who interest themselves in the fine arts, has collected a great mass of material relating to George Romney, and has most generously put it at my disposal. He furnished a catalogue of Romney's works exhibited previously to 1882, for Lord Ronald Gower's *Romney and Lawrence*, published in that year, and has allowed me to make use of it as he has carried it up to date. These materials, and others, I have thrown into alphabetical form for convenience of reference, forming the most comprehensive catalogue of this painter hitherto presented, and one that may serve for the guidance of students until the great compilation appears which is understood to be in preparation under the care of Mr. Humphrey Ward.* I have not had access to papers enabling me to give an exact chronology of Romney's works, but this is of less importance in his case, seeing that all the pictures upon which his reputation rests were produced within the period between his return from Italy in 1774 and 1794. In two or three cases it has happened that the present owner of works by Romney has requested that his name should not be published, and I have only mentioned the place where I have seen these.

| SUBJECT | LAST RECORDED OWNER |
|--|------------------------|
| 1. A'Court, Lætitia, Wife of W. P. A'Court, Esq. | Lord Heytesbury, 186 3 |
| 2. Acton, Nathaniel Lee | |
| 3. Acton, Mrs. Lee (first wife of above) . . . | Lord de Saumarez, 1902 |
| 4. Acton, Mrs. Lee (second wife of above);
engraved by Messrs. Colnaghi in 1901, in
which year the owner refused an offer of
16,000 guineas | |

* This work appeared in 1904.

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| SUBJECT | LAST RECORDED OWNER |
|--|---|
| 5. Adair, James, Recorder of London (engraved by C. Hodges in 1789) | |
| 6. Albemarle, Anne Countess of, and Son . . . | In London, 1902 |
| 7. L'Allegro (engraved by R. Dunkerton in 1771) | Lord Bolton, 1866 |
| 8. L'Allegro e il Penseroso (engraved by G. Keating in 1798) | |
| 9. Allen, Joseph, M.D., Master of Dulwich College (engraved by C. Townley) | |
| 10. Anspach, The Margrave of | Fishmongers' Company, 1902 |
| 11. Anspach, Elizabeth Margravine of (whole-length) | |
| 12. The same (whole-length) | Mr. Craven, 1882 |
| 13. The same, when Lady Craven (head) . . . | Mr. H. R. Grenfell, 1882 |
| 14. Arden, Forest of (<i>See</i> Shakespearean subjects) . | |
| 15. Ariadne (finished study, 24½ in. by 24 in.; sold at Christie's in 1894 for £33 12s.) . . . | Mr. Shepherd, 1894 |
| 16. Artist, An (¾-length; exhibited by the painter at the Society of Artists in 1772) | |
| 17. Badcock, Mrs. | Mr. Clough Taylor, 1866 |
| 18. Bankes, Mrs., of Kingston Lacy | Mr. W. R. Bankes, 1881 |
| 19. Barkley, Dr. | Mr. Philip E. Powey, 1883 |
| 20. Beauchamp, Mary Lady | Lord Burton, 1902 |
| 21. Beggar Man, A (exhibited by the painter at the Society of Artists in 1771) | |
| 22. Beresford, Hon. Mrs. (engraved by J. Jones in 1792) | |
| 23. Berwick, Lord | Lord Berwick, 1886 |
| 24. Betterworth, Miss (afterwards Mrs. Sargent) . | Mr. R. G. Wilberforce, 1883 |
| 25. Billington, Mrs., as St. Cecilia (¾-length; sold at Christie's in 1894 for £945) | Messrs. Agnew, 1894 |
| 26. Blanshard, Mrs. J. A. | |
| 27. Bolton, First Lord | Lord Bolton |
| 28. Bo-peep, Little | Mr. E. Humly, 1885 |
| 29. Boone, Children of Charles | Mr. T. Colleton Garth, 1865 |
| 30. Bosanquet, Mrs., and Five Children . . . | Rev. G. Bosanquet, 1885 |
| 31. Bosanquet, Samuel (engraved by C. Turner in 1806) | |
| 32. Boy, A. | Mr. G. E. Briscoe-Eyre, 1882 |
| 33. Boy, A Blue | Sir Charles Tennant, Bart., 1902 |
| 34. Boy, Head of a | Mr. J. H. Anderdon, 1862 |
| 35. Braddyll, Colonel (whole-length, with horse) | Mr. E. Foster, of Clure, 1882 |
| 36. Braddyll, Mrs. (whole-length) | Sir H. Meysey Thompson, Bart., M.P., 1882 |
| 37. Bravo, A Roman (painted in 1773; 20 in. by 15 in.; sold at Christie's in 1894) | |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|----------------------------------|
| 38. Brooke, Lady | Sir Richard Brooke, Bart., 1885 |
| 39. Broughton, Lady | Sir P. Grey-Egerton, Bart., 1864 |
| 40. Browne, Harrietta, Wife of Isaac Hawkins | Earl of Kinnoul, 1882 |
| 41. Brownlow, Earl (engraved by L. Schiavonetti) | |
| 42. Burges, Ynyr (engraved by J. Jones in 1785) | |
| 43. Burgoyne, Mrs. Montague | Madame de Quaire, 1882 |
| 44. Burke, Rt. Hon. Edmund (engraved by J. Jones;
a proof sold at Christie's in 1894 for £43 1s.) | |
| 45. Burton, Mrs. | Mr. C. W. Mansell-Lewis, 1885 |
| 46. Calcraft, Miss Kitty | Mr. E. Marston, 1902 |
| 47. Camelford, Thomas Lord | Mr. J. B. Fortescue, 1902 |
| 48. Campbell, General Sir Archibald | Gen. J. S. Brownrigg, 1882 |
| 49. Canterbury, John Moore, Archbishop of (en-
graved by J. Jones in 1792) | |
| 50. Cardiff, Charlotte Lady (whole-length; en-
graved by F. Bartolozzi, R.A., in 1790) | |
| 51. Cardiff, John Lord (whole-length; engraved by
F. Bartolozzi, R.A., in 1790) | |
| 52. Cardigan, James Earl of (engraved by J. Gro-
zer in 1792) | |
| 53. Carew, Jemima Yorke, Mrs. | Mr. W. H. Pole-Carew, 1876 |
| 54. Carlisle, Frederick Earl of (painted in 1780,
and engraved in 1782 by T. Holloway and
J. K. Sherwin) | |
| 55. Carlisle, Edmund Law, Bishop of (engraved by
W. Dickinson in 1777) | Earl of Ellenborough, 1868 |
| 56. Carlisle, William Paley, Archdeacon of (en-
graved by J. Jones in 1792) | |
| 57. Carlisle, Countess of (engraved by J. Walker
in 1781) | |
| 58. Carpenter, Lady Almeria (sold at Romney's
sale in 1807 for 31s. 6d.) | Duke of Sutherland, 1902 |
| 59. Carwardine, Ann, Wife of Rev. Thomas, and
Child (engraved by J. R. Smith; engraving
sold in first state at Christie's in 1894 for
£94 10s.) | Lord Hillingdon, 1902 |
| Cassandra (<i>See</i> under Lady Hamilton, and
Shakespearian subjects) | |
| 60. Cathcart, Charles Allan (engraved by W.
Sharpe in 1791) | |
| 61. Cavendish-Bentinck, Lady Edward (engraved
as "Miss Elizabeth Cumberland," by J. R.
Smith in 1779; proof sold at Christie's in
1894 for £32 12s. and £31 10s. | Lord Hillingdon, 1902 |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|--|--------------------------------------|
| 61A. Chamberlaine, Edward (engraved by Johann Jacobé in 1780) | |
| 62. Chaplin, Mr., of Blankney | Right Hon. Henry Chaplin, M.P., 1890 |
| 63. Chaplin, Mrs. | Right Hon. Henry Chaplin, M.P., 1890 |
| 64. Child, A | Mr. J. H. Anderdon, 1848 |
| 65. Child, A, at Play with a Dog | Mr. Thornhill, M.P., 1863 |
| 66. Child, A, Caressing a Pomeranian Dog | Miss Romney, 1865 |
| 67. Child, A, Crying in a Bath (12½ in. by 12 in.; sold at Christie's in 1894 for £9 19s. 6d.) | Mr. Abrahams, 1894 |
| 68. Child, R. (whole-length) | Earl of Jersey, 1902 |
| 69. Child, Mrs. (afterwards Lady Ducie) | Earl of Jersey, 1902 |
| 70. Clanricarde, Henry, 12th Earl and 1st Marquis of (sold at Christie's in May 1902 for 45 guineas) | Mr. Humphry Ward, 1902 |
| 71. Clanricarde, Hester Countess of (sold at Christie's in May 1902 for 800 guineas) | Mr. Lane, 1902 |
| 72. Clavering, Thomas and Catherine (engraved by J. R. Smith in 1779) | Sir H. A. Clavering, 1884 |
| 73. Clifden, Lady, and Lady E. Spencer (engraved by H. T. Greenhead, c. 1895) | Lady Clifden, 1892 |
| 74. Clifford, Sophia Lady de | Sir A. K. Stephenson, K.C.B., 1892 |
| 75. Clive, Hon. Charlotte | Earl of Powis, 1892 |
| 76. Clive, Lady, Widow of Sir E. Clive | Mr. E. B. Clive, 1845 |
| 77. Close, Miss | Rev. Sir F. L. Currie, Bart., 1893 |
| 78. Coke, Mr. | Mr. Clarke, 1833 |
| 79. Conversation, A (exhibited by the painter at the Free Society of Artists in 1766, and sold at Miss Romney's sale in 1894 for £73 10s.; 36½ in. by 36 in.) | Mr. Lawrence |
| 80. Cooke, Mrs. H. | General Hepburn, 1884 |
| 81. Coote, Lady (sold at Christie's in June 1902 for upwards of £10,000) | |
| 82. Cork, Euseby Cleaver, Bishop of (painted in 1789) | Christ Church, Oxford, 1902 |
| 83. Cornewall, Children of Sir G. | Rev. G. H. Cornewall, 1883 |
| 84. Cosway, Mrs. | Sir Joseph Hawley, Bart., 1873 |
| 85. Cowper, William, the Poet (painted at Earham in 1792) | National Portrait Gallery, 1902 |
| 86. The same (?) (a head; sold at Christie's in 1894 for 11 guineas; 12 in. by 12 in.) | Messrs. Agnew, 1894 |
| 87. Craven, Elizabeth Lady | National Gallery, 1902 |
| 88. Crouch, Mrs. Anne (a head, oval; 22 in. by 19 in.; engraved by F. Bartolozzi, R.A.; sold at G. Romney's sale in 1807 for 5½ guineas, and again at Miss Romney's sale in 1894 for £78 15s.) | Mr. Shepherd, 1894 |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|--------------------------------------|
| 89. Cumberland, Richard (engraved by Valentine Green, A.R.A., in 1771) | National Portrait Gallery |
| 90. Currie, Mrs. Mark | |
| 90A. Curwen, John Christian | National Gallery, 1902 |
| 91. Curwen, Mrs. (whole-length) | Mr. H. T. Curwen, 1890 |
| 92. Dame, The Haughty | Mr. H. T. Curwen, 1890 |
| 93. Damer, Hon. Mrs. | Mr. J. H. Anderdon, 1875 |
| 94. Davenport, Mrs. (engraved by J. Jones ; impressions sold at Christie's in 1894 for £58 16s. and £46 4s.) | Duke of Richmond, 1868 |
| 95. Dawes, John (engraved by Slann) | Mr. W. Bromley Davenport, M.P., 1902 |
| 96. Dawson, Mrs. | |
| 97. De Burgh, Lady Hester Amelia, afterwards married to Mr. W. Trenchard (sold at Christie's in May 1902 for 400 guineas) | Rev. W. Dawson, 1893 |
| 98. De Burgh, Lady Margaret Augusta, afterwards married to Mr. Luke Dillon (sold at Christie's in May 1902 for 920 guineas) | Mr. McLean |
| 99. Delawarr, Earl (half-length) | Messrs. Agnew |
| 100. Derby, Countess of (engraved by John Dean in 1780) | Mr. A. Buckley, 1882 |
| 101. Divine, portrait of a (an early work ; 12 in. by 12 in. ; sold at Christie's in May 1894 for 17s.) | Sir Charles Tennant, Bart., 1902 |
| 102. Douglas, Lady Susan | Messrs. Leggatt, 1894 |
| 103. Drummond-Smith, Mrs. | Right Hon. J. W. Fitzpatrick, 1865 |
| 104. Dublin, Robert Fowler, Archbishop of | Marchioness of Northampton, 1873 |
| 105. Duff, Colonel Patrick (engraved by C. H. Hodges in 1791) | Mr. Robert Fowler, 1872 |
| 106. Dundas, Lady Elizabeth | Mr. J. Dundas, 1867 |
| 107. Dundas, Major-General T. (engraved by W. Nutter in 1800) | |
| 108. Dundas, Right Hon. Henry (whole-length ; engraved by J. Young in 1798) | Mr. J. Dundas, 1867 |
| 109. Dunlop, —, of Carmyle, Provost of Glasgow | |
| 110. Dwarf, Head of Baiocco, a Roman (painted in 1774 ; 18 in. by 15 in. ; sold at Christie's in May 1894 for £5 15s.) | Mr. Henry Graves, 1882 |
| 111. Egremont, Earl of | Mr. Lawrence |
| 112. Fagniani, Mlle. (afterwards Marchioness of Hertford) | Sir E. Sullivan, Bart., 1879 |
| 113. Family Piece, A (exhibited by Romney in 1769, at the Free Society of Artists) | |
| | Earl of Carlisle, 1890 |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|---|---------------------------------------|
| 114. Family Piece, A Large (exhibited by Romney at the Free Society of Artists in 1768) | |
| 115. Family Portrait, A | Mr. R. Monier, 1857 |
| 116. Farmer, Dr. Richard (engraved by J. Jones in 1785, and by Reading) | |
| 117. Farrer, Mrs. | Mr. R. A. Fawcett, 1895 |
| 117A. Fellowes, Hon. Newton (afterwards fourth Earl of Portsmouth) | The Earl of Portsmouth, 1902 |
| 118. Feversham, Lord (destroyed by fire at Duncombe Park) | |
| 119. Fitzgerald, Lady Edward ("Pamela"), and her Children (sold at Christie's in 1848) | |
| 120. Fitzherbert, Mrs. (painted in 1789) | |
| 121. Flaxman, John, R.A. (half-length) | National Portrait Gallery, 1902 |
| 122. Flaxman, John, R.A. (whole-length) | Mr. Thomas Green, 1882 |
| 123. Flaxman modelling Bust of Hayley | Colonel Dawson Green, 1884 |
| 124. Foote, Samuel (copied from Reynolds) | Earl Amherst, 1846 |
| 125. Forbes, Captain | Henry Graves & Co., 1882 |
| 126. Forbes, Admiral the Hon. John (engraved by C. Townley and Page) | Lords of the Admiralty, 1902 |
| 127. Forbes, Miss | |
| 128. Fortescue, Countess, and Sister | Mr. William Lee, 1882 |
| 129. French, Mrs. | Mr. J. B. Fortescue of Dropmore, 1902 |
| 130. Garrick, David (painted for Sir R. Sullivan; sold at Christie's in 1859 for £115) | Rev. Francis French, 1863 |
| 131. Garrow, Rev. David (engraved by C. H. Hodges in 1787) | Mr. Farrer, 1859 |
| 132. Geary, Admiral Sir Francis | |
| 133. Genlis, Madame de (head; painted in 1792) | Mr. Francis Geary, 1863 |
| 134. Gentleman, A ($\frac{3}{4}$ -length; exhibited by the painter at the Free Society of Artists in 1765) | Mr. J. H. Anderdon, 1877 |
| 135. Gentleman, A ($\frac{3}{4}$ -length; exhibited by the painter at the Free Society of Artists in 1766) | |
| 136. Gentleman, A (exhibited by the painter at the Free Society of Artists in 1768) | |
| 137. Gentleman, A (exhibited by the painter at the Free Society of Artists in 1768) | |
| 138. Gentleman, A (exhibited by the painter at the Free Society of Artists in 1771) | |
| 139. Germaine, Lord George (engraved by Johann Jacobé in 1787) | |
| 140. Gibbon, Edward, the Historian (painted in 1783) | Mr. Henry Willett, 1867 |
| | |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|---|
| 141. Gipsy, A Harrow | Miss Tidswell |
| 142. Girl, A Little | Prof. Sidney Colvin, 1867 |
| 143. Girl, The Reading (18 in. by 15 in. ; sold at
Christie's in 1894 for £38 17s.) | Mr. McLean |
| 144. Glencairn, Isabella, Countess of (engraved by
W. Walker) | |
| 145. Gloucester, H.R.H. Prince William of (en-
graved by J. Jones in 1793) | Rev. T. A. Holland, 1887 |
| 146. Gordon, Jane, Duchess of, and her Son, the
Marquis of Huntly (sold by Sir Herbert
Maxwell in 1891 for 5500 guineas) | Mr. Wertheimer, 1896 |
| 147. Gower, Granville, Second Earl | |
| 148. Graham, Sir Bellingham, Bart. | Duke of Sutherland, 1902 |
| 149. Grantham, Thomas, Lord (engraved by W.
Dickinson in 1793) | Sir R. Graham, Bart., 1902 |
| 150. Grecian Mother, The (60 in. by 48½ in. ;
unfinished ; sold at Christie's in 1894 for
5 guineas | Mr. Leggatt |
| 151. Greville, Hon. C. H. (engraved by H. Meyer
in 1810) | |
| 152. Griffith, R. | Sir Richard Griffith, Bart., F.R.S., 1872 |
| 153. Griffith, Mrs. C. | |
| 154. Grove, Thomas | Sir Thos. Grove, Bart., 1881 |
| 155. Grove, Mrs. | |
| * * Hamilton, Lady (Amy Lyon <i>alias</i> Emma Hart). The portraits and studies of this
celebrated beauty are bewildering in number ; they have appeared in so many exhibitions,
and many of them have changed hands so often, that it is almost impossible to avoid
confusion. In the following list an attempt has been made to indicate the principal
pieces without repetition. The Rev. J. Romney mentions others which are not included
here : | |
| 156. Hamilton, Lady | Mr. J. H. Anderdon, 1848 |
| 157. The same | Lord Northwick, 1854 |
| 158. The same | Sir E. W. Antrobus, Bart., 1856 |
| 159. The same | Sir Percy Burrell, Bart., M.P., 1863 |
| 160. The same | Lord de Tabley, 1863 |
| 161. The same | Mr. F. H. Fawkes, 1864 |
| 162. The same | Mrs. Calvert, 1868 |
| 163. The same | Earl Cawdor, 1880 |
| 164. The same | Mrs. Harvey, 1881 |
| 165. The same | Mr. J. Fairfax Jesse, 1876 |
| 166. The same, a Fancy-sketch | Lord de Tabley, 1863 |
| 167. The same, as Alope (engraved by R.
Earlom in 1787) | |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|--|--|
| 168. Hamilton, Lady, as Ariadne (engraved by Charles Brome) | } Baron L. de Rothschild, 1890 |
| 169. The same, as a Bacchante | |
| 170. The same, as a Bacchante dancing on a Heath (60 in. by 48 in. ; sold at Christie's, July 1875, to Mr. Graves for Miss Romney, at £461 5s., and again in May 1894 for £630) | } Messrs. Agnew, 1894 |
| 171. The same, as a Bacchante, with a Dog (engraved by Appleton in 1902) | |
| 172. The same, as a Bacchante with a Goat (50 in. by 40 in. ; engraved by C. Knight in 1797 ; sold at Christie's in 1894 for £315. The similar picture, sent to Sir W. Hamilton at Naples, is believed to have been lost at sea) | } National Gallery, 1902 |
| 173. The same, as Cassandra (engraved by F. Legat in 1795 for Boydell's Shakespeare, and the head only by Caroline Watson in 1809) | |
| 174. The same, as Cassandra | } Capt. G. Godfrey, 1877 |
| 175. The same, as Cassandra (bust) | } Lord Taunton, 1861 |
| 176. The same, as the Comic Muse | } Messrs. Agnew & Sons, 1875 |
| 177. The same, as Diana | } Mr. Tankerville Chamberlayne, M.P., 1882 |
| 178. The same, as Emma (engraved by John Jones in 1785, and by G. Zobel) | |
| 179. The same, as Euphrosyne (a head ; engraved by G. S. Shury in 1878) | } Mr. Jeffrey Whitehead, 1879 |
| 180. The same, as Joan of Arc | |
| 181. The same, as Nature (engraved by J. R. Smith and H. Meyer ; a proof of the latter in colours sold at Christie's in 1894 for £100). | } Mr. J. H. Anderdon, 1877 |
| 182. The same (?), as the Seamstress (<i>See</i> Vernon, Miss Lucy) | |
| 183. The same, as Sensibility (engraved by R. Earlom in 1789, and the head only by Caroline Watson in 1809) | } Lord Burton, 1902 |
| 184. The same, as St. Cecilia (engraved by George Keating in 1789) | |
| 185. The same, as a Wood-nymph | } Mr. R. C. Vernon-Wentworth, M.P., 1902 |
| 186. The same, at the Spinning-wheel (engraved by T. Cheesman in 1789, and by C. H. Jeens in 1876) | |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|---------------------------------|
| 187. Hamilton, Lady, holding a Dog (engraved by H. Meyer in 1782) | |
| 188. The same, reading a Gazette (engraved by F. Holl in 1877) | Mr. J. P. Morgan, 1895 |
| 189. The same (head of) | |
| 190. The same (sketch of) | Mr. Walter Long, 1858 |
| 191. Hamilton, Lady Isabella (whole-length; engraved by James Walker in 1782; engraving sold in first state at Christie's in 1894 for £117 12s.) | Mr. H. L. Bischoffsheim, 1902 |
| 192. Hamilton, Sir William (has been engraved) | |
| 193. Hanmer, Lady Margaret | Hon. G. Kenyon, 1876 |
| 194. Hardy, Admiral Sir C. (engraved by W. Dickinson in 1781) | Greenwich Hospital, 1902 |
| 195. Harris, James (a copy after Reynolds; engraved by Bartolozzi in 1776, and in stipple by Ridley for the <i>European Magazine</i> in 1802) | |
| 196. Harrowby, First Earl of | National Portrait Gallery, 1902 |
| 197. Hartley, David, M.P. (engraved by J. Walker) | Earl of Harrowby, 1902 |
| 198. Hawkesbury, Charles, Lord (engraved by John Murphy, 1788) | |
| 199. Hayley, Thomas, as "Puck" | Capt. G. Godfrey, 1877 |
| 200. Hayley, his Son, Flaxman, and George Romney | Mr. Thomas Greene, 1857 |
| 201. Hayley, William (oval; water-colour; given by the painter to Miss Seward) | |
| 202. Hayley, William (engraved by Johann Jacobé in 1779, and by Caroline Watson) | Mr. Leggatt, 1902 |
| 203. Hayley, William | Mr. Walter Long, 1858 |
| 204. Hayley, William, Mrs. Hayley, and Lieut. Howell (water-colour; 14½ in. by 11 in.) | Mr. Leggatt, 1902 |
| 205. Hebe, A Lady as | |
| 206. Henderson the Actor (engraved by J. Jones in 1787, and sold at Romney's sale in 1807 for 3 guineas) | Earl of Warwick, 1902 |
| 207. Henniker, John (engraved by Henry Hudson in 1786) | Mr. J. P. Knight, 1832 |
| 208. Hertford, Marchioness of (<i>See Fagniani, Mlle.</i>) | |
| 209. Hodgson, F. M. Shudholme (crayon) | General J. S. Hodgson, 1868 |
| 210. Hodgson, General (engraved by Bond in 1796) | |
| 211. Horsley, Mrs. | Mr. E. Hawley Palmer, 1887 |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|---|--|
| 212. Horton, Harriet, Lady | Earl of Derby, K.G., 1902 |
| 213. Horton, Henrietta, Lady | Earl of Derby, K.G., 1902 |
| 214. Humphry, Ozias (engraved by V. Green, A.R.A., in 1772, and by Caroline Watson) | Countess Delawarr, 1867 |
| 215. Inchbald, Mrs. (30 in. by 25 in.; sold at Christie's in 1894 for £997 10s.) | |
| 216. Irwin, Edward (engraved by Thornthwaite and W. Walker) | Sir Charles Tennant, Bart., 1902 |
| 217. Irwin, Eyles, Traveller (engraved by J. Walker in 1780) | |
| 218. Joan of Arc, Head of, in Helmet (18 in. by 16 in.; sold at Christie's in 1894 for £38 17s.) | Mr. Lawrence, 1894 |
| 219. Jordan, Mrs., as "The Country Girl" | Baron F. de Rothschild, 1884 |
| 220. Jordan, Mrs., as "The Romp" (engraved by F. Bartolozzi, R.A.; proof before letters sold at Christie's in 1894 for £29 8s.) | |
| 221. Jordan, Mrs. (engraved by John Ogborne in 1788) | Sir Charles Tennant, 1892 |
| 222. Jouenne, Susan | Lord Hood, 1866 |
| 222A. Kauffmann, Angelica (attributed to Romney) | In London, 1902 |
| 223. Kent, Mary and Louisa | Sir J. H. Thorold, Bart., 1893 |
| 224. Kenyon, Lady Mary | Hon. G. Kenyon, 1876 |
| 225. Kenyon, Lord (engraved by W. Holl in 1804) | Hon. G. Kenyon, 1876 |
| 226. Keppel, Admiral the Hon. Augustus (engraved by W. Dickinson; sold at Christie's in May 1902 for 180 guineas) | Messrs. Colnaghi, 1902 |
| 227. Lady, A (whole-length) | Exhibited by the artist in 1769 at the Free Society of Artists |
| 228. Lady, A (whole-length) | |
| 229. Lady, A (mauve sash and powdered; sold at Christie's in May 1902 for 230 guineas) | Mr. Hastie, 1902 |
| 230. Lady, Portrait of a (30 in. by 25 in.) | Mr. H. P. Lane, 1902 |
| 231. Lady, A, and Child ($\frac{3}{4}$ -length; exhibited by the painter in 1771 at the Free Society of Artists) | |
| 232. Lady, A, in the character of a Saint (exhibited as above in 1765) | |
| 233. Lady, A Young (exhibited as above in 1764) | |
| * * So many of Romney's works bore the indefinite title of "A Lady," and have been exhibited or offered for sale so frequently, that it would serve no useful purpose to recapitulate more of them. | |
| 234. Lane-Fox, Hon. Mrs. | General Pitt Rivers, 1881 |
| 235. Law, Edmund (engraved by W. Dickinson) | |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|--|--------------------------------|
| 236. Law, Miss | Mr. H. P. Makins, 1888 |
| 237. Legge, Lady Charlotte, afterwards Lady Feversham (engraved by Josiah Grozer in 1799; engraving in first state sold at Christie's in 1894 for £63) | Earl of Dartmouth, 1902 |
| 238. Lemon, Lady | Colonel Tremayne, 1882 |
| 239. Lemon, Sir William | Colonel Tremayne, 1882 |
| 240. Lindow, Mr. and Mrs. | National Gallery, 1902 |
| 241. Linley, Miss | Mr. J. H. Anderdon, 1872 |
| 242. Liverpool, Charles, Earl of (<i>See Hawkesbury. I imagine this is the same portrait</i>) | Mr. John Cotes, 1867 |
| 242A. Llandaff, Richard Watson, Bishop of ($\frac{3}{4}$ length; engraved by John Jones twice in 1793, and again in 1794; by H. R. Cook in 1810; by W. T. Fry in 1817; and by Engleheart in 1823) | |
| 243. Llandaff, Richard Watson, Bishop of (engraved by H. Meyer in 1809) | |
| 244. Lloyd, Mrs. | Lord Rothschild, 1902 |
| 245. Long, William, Esq. | Mr. Thomas Greene, 1857 |
| 246. Lushington, Sir Henry (when a boy) | Sir H. Lushington, Bart., 1856 |
| 247. Lushington, Lady | Mr. Bischoffsheim, 1902 |
| 248. Macpherson, James | Mr. J. Maxtone-Graham, 1867 |
| 249. Male Figure, A (a study; 20 in. by 16 in.; sold at Christie's in 1894 for 2 guineas) | Mr. Lawrence, 1894 |
| 250. Manby, Master, with a Dog | Miss Romney, 1868 |
| 251. Mansfield, Countess of (engraved by J. R. Smith; engraving sold in first state at Christie's in 1894 for £93 9s. and £77 14s.) | Earl Cathcart, 1868 |
| 252. The same | Earl of Mansfield, 1902 |
| 253. Marlborough, Duchess of (engraved by J. Jones in 1793) | |
| 254. Marlborough, George, Duke of (whole-length; engraved by J. Jones in 1786) | |
| 255. Marshall, Mrs. Chitty | Mr. H. M. Marshall, 1892 |
| 256. Martindale, Miss (engraved by R. Josey in 1878) | Mr. Chaworth Musters, 1885 |
| 257. Maxwell, Mrs. | Mr. Champion Russell, 1884 |
| 258. Meditation | Mr. M. H. Colnaghi, 1895 |
| 259. Melancholy (exhibited by the painter at the Society of Artists, Spring Gardens, in 1770) | |
| 260. Mellar, Miss | Mr. F. C. Pawle, 1889 |
| 261. Melville, Henry, Lord | Mr. Robert Dundas, 1867 |
| 262. Memory of Windermere, A (34 in. by 50 in.; sold at Christie's in 1894 for 22 guineas) | Mr. Day, 1894 |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|---|--|
| 263. Middleton, Lady | Duke of Newcastle, 1858 |
| 264. Milles, Miss Harriet | Mr. F. B. Alston, 1875 |
| 265. Milles, Mr. Jeremiah | |
| 266. Milles, Mrs. | |
| 267. Milnes, Sir John | Lord Houghton, 1866 |
| 268. Milnes, Lady | Lord Houghton, 1891 |
| 269. Milnes, Hannah | Lord Houghton, 1868 |
| 270. Milton dictating <i>Paradise Lost</i> (a study ;
12½ in. by 24 in. ; sold at Christie's in
1894 for £1 11s. 6d.) | Lady Gower, 1894 |
| 271. Mingay, James, Recorder of London (en-
graved by Hodges in 1791) | |
| 272. Miranda (engraved by J. W. Slater and
Caroline Watson) | Mr. J. H. Anderdon, 1860 |
| 273. Miranda (a head ; 17 in. by 15 in. ; sold at
Christie's in 1894 for £294. Agnew) | |
| 274. Miranda (a sketch) | Rev. J. Romney, 1864 |
| 275. Mirth (exhibited by the artist at the Society
of Artists in Spring Gardens) | |
| 276. Moody, Mrs. | Mr. Stirling Stewart, 1902 |
| 277. Morris, Mrs., and Child | General C. Morris, 1882 |
| 278. Mountstuart, Lord, afterwards Marquis of Bute
(engraved by F. Bartolozzi, R.A., in 1790) | |
| 279. Mountstuart, Lady (whole-length ; engraved
by F. Bartolozzi, R.A., in 1790) | |
| 280. Musters, Mr. | Mr. Chaworth Musters, 1885 |
| 281. Musters, Mrs. (engraved by James Walker in
1790 ; proof sold at Christie's in 1894 for
£36 15s.) | |
| 282. Nevinson, Edward, Esq. | Mr. E. Nevinson, 1893 |
| 283. Newman, R. N. H. | Mr. R. H. Newman, 1889 |
| 284. Newton showing the Effect of the Prism
(painted in 1794 and sold at Romney's sale
in 1807 for £42) | Mr. Tankerville Chamberlayne, M.P., 1902 |
| 285. North, Hon. Mrs. (engraved by J. R. Smith ;
proofs sold at Christie's in 1894 for £35 14s.
and £75 12s.) | |
| 286. Nun's Head, A | Mrs. Robinson, 1862 |
| 287. Nurse in Distress ; Children in a Boat (bought
by Hoppner at Romney's sale in 1807 for
4½ guineas) | |
| 288. Officer, An, conversing with a Brahmin (whole-
length ; exhibited by the painter at the
Society of Artists in 1771) | |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|----------------------------------|
| 289. Officer, An, in Uniform (sold at Christie's in 1902 for 30 guineas) | } Mr. Lane, 1902 |
| 290. Old Man, An ($\frac{3}{4}$ -length; exhibited by the painter in 1771 at the Society of Artists) | |
| 291. Ophelia (a sketch; sold at Christie's in 1894 for £26 5s.) | } Mr. Shepherd, 1894 |
| 292. Orde, Right Hon. Thomas (engraved in 1786 by John Jones) | |
| 293. Paine, James Thomas, with Pomeranian Dog (engraved in 1780 by J. Dean; proof sold at Christie's in 1894 for £31 10s.; picture sold at Christie's in 1894 for £840; 50 in. by 40 in.) | } Messrs. Agnew, 1894 |
| 294. Paine, Master, as Romulus | |
| 294A. Paine, Thomas | National Portrait Gallery, 1902 |
| 295. Paley, Archdeacon William (engraved by Jones) | } Mr. John Paley, 1889 |
| 296. Palmer, Robert | |
| 297. Parker, Sir Hyde (whole-length; engraved by J. Walker in 1780) | Sir R. P. Beauchamp, Bart., 1878 |
| 298. Parr, Miss Ann (engraved by Dean; proofs sold at Christie's in 1894 for £52 10s. and £37 16s.) | |
| 299. Parr, Rev. Samuel (engraved by J. Jones in 1788) | |
| 300. Parry, Miss Ann (engraved by John Dean in 1778) | |
| 301. Parson's Daughter, The (head) | National Gallery, 1902 |
| 302. Pastoral Scene with Shepherds and Shepherdesses (40 in. by 50 in.; unfinished; sold at Christie's in 1894 for £23 2s.) | } Mr. Shepherd, 1894 |
| 303. Paulett, Lady Catherine | |
| 304. Peckham, Harry (engraved by J. K. Sherwin in 1778) | Baron A. de Rothschild, 1889 |
| 305. Penitence | Major W. S. Rawlinson, 1872 |
| 306. Penseroso, II (engraved by R. Dunkerton in 1771) | } Lord Bolton, 1866 |
| 307. Petre, Lord (engraved by A. Freschi in 1803) | |
| 308. Pitt, Miss | Lord Burton, 1894 |
| 309. Pitt, William, as a Boy | Sir Coutts Lindsay, Bart., 1878 |
| 310. Pitt, Right Hon. William (engraved by John Jones in 1789) | |
| 311. Portrait, A (exhibited by the painter in 1771 at the Society of Artists) | |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|--|---|
| 312. Portrait, Sketch for a | Professor Sidney Colvin, 1878 |
| 313. Potter, Rev. Robert | Miss Conway Griffiths, 1868 |
| 314. Powell, Miss | Formerly belonged to Mr. Thomas Conolly |
| 315. Powys, Mrs. Jelf | Lord Hillingdon, 1891 |
| 316. Powlett, Countess (bought in at Christie's in 1872 for £162 15s.) | Mr. Allan Swinton, 1872 |
| 317. Prescott, Lady, and Three Children | Mr. E. C. Raphael, 1893 |
| 318. Prescott, Sir George B. | Mr. Henry Spicer, 1881 |
| 319. Price, Lady Caroline | Mrs. W. R. Greg, 1891 |
| 320. Psyche with a Vase (cartoon) | Liverpool Royal Institution, 1902 |
| 321. Raikes, Mrs. | Mr. Leopold Hirsch, 1902 |
| 322. Raikes, Thomas (engraved by C. H. Hodges in 1787) | |
| 323. Ramus, Miss (engraved by William Dickinson) | Hon. W. F. Smith, M.P. |
| 324. Ramus, Miss Benedetta, afterwards Lady Day (engraved by W. Dickinson; sold in second state at Christie's in 1894 for £30 9s.) | |
| 325. Rattray, Mrs. | Capt. Hon. J. M. Yorke, 1893 |
| 326. Reed, Isaac (engraved by W. Dickinson in 1776) | |
| 327. Richmond, Charles, Duke of (engraved by James Watson in 1778) | |
| 328. Robinson, Mrs. (engraved by J. R. Smith in 1781; sold in 1810 for £21, to the Marquis of Hertford) | Hertford House Collection, 1902 |
| 329. Robinson, Mrs., as "Perdita" | |
| 330. Romney, George (painted by himself at Earham in 1782; unfinished; engraved by T. Wright and Caroline Watson; 54 in. by 40 in.; sold at Christie's in May 1894 for £441) | National Portrait Gallery, 1902 |
| 331. Romney, George (portrait by himself; black coat and powdered hair; engraved; sold at Christie's in 1894 for £89 5s.) | |
| 332. Romney, George (portrait by himself; painted in 1795; 30 in. by 25 in.; engraved by Caroline Watson; sold at Christie's in 1894 for £220 10s.) | Messrs. Agnew, 1894 |
| 333. Romney, George, and his Father | Earl of Warwick, 1868 |
| 334. Romney, James, the Artist's Brother, holding a Candle (early work; 15 in. by 12 in.; sold at Christie's in 1894 for £22 1s.) | Mr. Wallis, 1894 |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|--|--|
| 335. Romney, James, the Artist's Brother (in uniform; 30 in. by 24 in.; sold at Christie's in 1894 for £34 13s.) | Mr. Shepherd, 1894 |
| 336. Romney, James (water-colour, oval; 6 in. by 5 in.; sold at Christie's in 1894 for £24 3s.) | Messrs. Agnew, 1894 |
| 337. Romney, John, the Artist's Son, as a Child (early work; 12 in. by 12 in.; sold at Christie's in 1894 for £5 5s.) | Mr. McLean, 1894 |
| 338. Romney, Mary, the Artist's Wife, as a Young Woman (early work; 22 in. by 18 in.; sold at Christie's in 1894 for £32 12s.) | Mr. Lawrence, 1894 |
| 339. Romney, Rev. John, the Artist's Son (30 in. by 25 in.; painted in 1794 in two sittings occupying three hours; sold at Christie's in 1894 for £262 10s.) | Messrs. Agnew, 1894 |
| 340. Romney, Rev. John, the Artist's Son (in crayons; 18 in. by 15 in.; sold at Christie's in 1894 for £6 16s. 6d.) | Mr. Sickell, 1894 |
| 341. Ross, Mrs. | Major Ross, M.P., 1888 |
| 342. Rouse-Broughton, Catherine, Lady | Sir C. H. Rouse-Broughton, Bart., 1882 |
| 343. Russell, Lady, with her Son (engraved by R. B. Parker in 1878) | Sir George Russell, Bart., M.P., 1893 |
| 344. Russell, Sir Henry and Lady | Sir George Russell, Bart., M.P., 1893 |
| 345. Russell, Sir Henry | Sir George Russell, Bart., M.P., 1893 |
| 346. Russell, H., Esq. | Sir George Russell, Bart., M.P., 1893 |
| 347. Salisbury, Shute Barrington, Bishop of (engraved by J. Jones in 1786 and 1814, and in stipple by F. W. Wilkin in 1803) | |
| 348. Samson and Delilah (unfinished; exhibited by the painter at the Free Society of Artists in 1764) | |
| 349. Scott, David, M.P. (engraved by J. Young in 1798) | |
| 350. Serena | Rev. Chancellor Thurlow, 1857 |
| 351. Serena in the Boat of Apathy | Mr. H. T. Curwen, 1890 |
| 352. Seward, Miss (engraved by W. Ridley in 1797) | |

GEORGE ROMNEY

SHAKESPEARIAN SUBJECTS

| SUBJECT | LAST RECORDED OWNER |
|---|--|
| 353. Arden, Forest of, Jaques and the Stag (painted by Hodges, Romney, and Gilpin) . . . | Sir C. Burrell, Bart., 1817 |
| 354. Cassandra | |
| 355. King Lear in the Storm (40 in. by 40 in.; exhibited by the painter at the Free Society of Artists in 1763, and sold at Christie's in 1894 for 1 guinea) | Mr. Thomas Chamberlayne, 1848 |
| 356. King Lear, Scene from (72 in. by 60 in.; the painter's last historical work; sold at Christie's in 1894 for 3 guineas) | |
| 357. Prospero and Miranda (engraved for Boydell's Shakespeare by Benjamin Smith; sold at Boydell's sale in 1805 for 50 guineas, and again at Christie's in 1830 for the same price) | Mr. Leggatt, 1894 |
| 358. Shakespeare, Birth of (cartoon) | Mr. Wallis |
| 359. Shakespeare, Infancy of (cartoon) | |
| 360. Shakespeare, Infant, nursed by Tragedy and Comedy (engraved by Benjamin Smith for Boydell's Shakespeare in 1803, and sold in 1805 for 62 guineas, to Mr. Bryan) | Mr. Watts, 1830 |
| 361. Shakespeare, Infant, surrounded by the Passions (engraved by Benjamin Smith in 1799 for Boydell's Shakespeare) | |
| 362. Shakespeare—Titania, the Changeling, and Puck on the Sea-shore (36½ in. by 48½ in.; sold at the artist's sale in 1807 for 65 guineas; again at Lord de Tabley's sale in 1827 for 155 guineas; again at Mr. Watts Russell's sale in 1875 for 230 guineas; and a fourth time at Miss Romney's sale in 1894 for £215 5s.) | Liverpool Royal Institution, 1902 |
| | |
| 363. Sheridan, R. B. (whole-length) | Mr. Tankerville Chamberlayne, M.P., 1902 |
| 364. Sheridan, R. B., and Mrs. Robinson | |
| 365. Shore, Miss Henrietta | Mr. Armstrong, 1894 |
| 366. Shutz, Miss Sophia | |
| 367. Siddons, Mrs. | Mrs. Bedford, 1867 |
| 368. Sir Roger de Coverley and the Gipsies (a sketch; 40 in. by 50 in.; sold at Christie's in 1894 for £3 13s. 6d.) | |
| 369. Sisters, The (half-length; exhibited by the painter at the Free Society of Artists in 1767, and engraved by R. Dunkerton in 1770) | Mr. James Price, 1894 |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|--|---|
| 370. Smith, Mrs. Charlotte Turner | Miss Lucena Smith, 1868 |
| 371. Smyth, Mrs. Carmichael | Executors of Sir James Carmichael, Bart.,
1902 |
| 372. Sneyd, Miss, as Serena (oval; engraved by
J. R. Smith in 1782) | Mr. H. T. Curwen, 1890 |
| 373. Stables, Mrs., and Daughters (engraved by
J. R. Smith in 1781; engraving sold in
second state at Christie's in 1894 for £131 5s.) | Mrs. Addison, 1890 |
| 374. Stafford (Gower) Children, The (80 in. by
91 in.; engraved by T. G. Appleton, 1900) | Duke of Sutherland, 1902 |
| 375. Stafford, Second Marquis of | Duke of Sutherland, 1902 |
| 376. Stamford, Earl of (engraved by G. Keating) | |
| 377. Stamford, Countess of (engraved by G.
Keating) | |
| 378. Stanley, Lord, and Sister (engraved by J. R.
Smith in 1779) | Earl of Derby, 1867 |
| 379. Stewart, General Charles (engraved by T.
Grozer in 1794) | |
| 380. Stewart, General James (engraved by C. J.
Hodges, 1789) | |
| 381. Stormont, David, Viscount | Christ Church, Oxford |
| Stormont, Louisa, Viscountess (<i>See</i> Mans-
field, Countess of) | |
| 382. Study, A | Mr. J. H. Anderdon, 1848 |
| 383. Study of Several Figures: a Classical Subject
(sketch; 36 in. by 36½ in.; sold at Christie's
in 1894 for 1 guinea) | Mr. Leggatt, 1894 |
| 384. Sutherland, Elizabeth, Countess of (afterwards
Duchess of) | Duke of Sutherland, 1902 |
| 385. Tayadaneega, the Mohawk Chief (engraved
by J. R. Smith in 1779) | Mrs. Urwin, 1877 |
| 386. Tempest, John Walter (engraved by J.
Walker in 1781; proof sold at Christie's in
1894 for £31 10s.) | |
| 387. Thornhill, John, as a Boy | Mr. Charles Lane, 1864 |
| 388. Thornhill, Mrs. | Sir Thomas Thornhill, Bart., M.P., 1892 |
| 389. Thornhill, Master, with a Pomeranian Dog
(engraved by James Scott in 1882) | Mrs. Thornhill, sen., 1882 |
| 390. Thurlow, Lord Chancellor (engraved by W.
Dickinson in 1800) | Duke of Sutherland, 1846 |
| 391. Thurlow, Maria and Catherine | Lord Thurlow, 1867 |
| 392. Thyer, Robert (engraved by Worthington) | |
| 393. Tickell, Mr. (sold at Romney's sale in 1807
for 7s.) | |

GEORGE ROMNEY

| SUBJECT | LAST RECORDED OWNER |
|---|--|
| 394. Tickell, Mrs. (Miss Linley) (sold at Romney's sale in 1807 for 4 guineas, and at Miss Romney's sale in 1894 for £1207 10s.) | Messrs. Agnew, 1894 |
| 395. Tighe, Mrs. Henry | Lady Laura Grattan, 1872 |
| 396. Todd, Anthony (engraved by J. Jones) | |
| 397. Townley-Ward, Mrs. (Mr. H. Hucks-Gibbs; whole-length) | Lord Aldenham, 1902 |
| 398. Townshend, Anne, Marchioness | Mr. R. S. Holford, 1887 |
| 399. The same | Sir G. Graham-Montgomery, Bart., 1882 |
| 400. Townshend, George, First Marquis | Sir G. Graham-Montgomery, Bart., 1882 |
| 401. Trench, Mrs. (30½ in. by 25 in.) | M. Charles Sedelmeyer, 1902 |
| 402. Trimmer, Mrs. | Mr. F. C. Pawle, 1889 |
| 403. Van der Gucht, Mrs. | Mr. B. A. Willcox, 1894 |
| 404. Vernon, Miss Lucy, as the Seamstress (engraved by T. Cheesman in 1787, and by W. H. Mote in 1876). Lady Hamilton is considered by some critics to have been the original of this picture | Mr. B. C. Vernon-Wentworth, M.P., 1902 |
| 405. Vincent, Sir Francis, Bart. | Hon. S. Pierrepoint, 1858 |
| 405A. Walker, Adam, and Family | National Portrait Gallery, 1902 |
| 406. Walker, Thomas (engraved by W. Sharp in 1794) | |
| 407. Waring, Miss Mary, afterwards Mrs. Close (painted in 1776; sold at Christie's in May 1902 for 800 guineas, the painter's fee having been 20 guineas) | Mr. Lawrie, 1902 |
| 408. Warwick, Countess of, and Children | Earl of Warwick, 1889 |
| 409. Warwick, Henrietta, Countess of (engraved by J. Raphael Smith in 1780; engraving sold in first state at Christie's in 1894 for £221 11s.) | Earl of Warwick, 1889 |
| 410. Warwick, Two Children of Second Earl of | Mr. John Rhodes, 1890 |
| 411. Warren, Mrs. (engraved by C. H. Hodges in 1787; proofs sold at Christie's in 1894 for £115 10s. and £98 14s.) | |
| 412. Webster, Mrs., afterwards Lady V. Holland (whole-length) | In London, 1902 |
| 413. Westmorland, Earl of (engraved by John Jones in 1792) | Earl of Jersey, 1902 |
| 414. Westmorland, Countess of | |
| 415. Wells, Mrs. | Rt. Hon. E. P. Bouverie, 1875 |
| 416. Wesley, Rev. John (engraved by J. Spilsbury in 1789) | Rev. G. Stringer Rowe, 1868 |
| 417. Willett, Miss (whole-length, seated) | In London, 1902 |

APPENDIX I

| SUBJECT | LAST RECORDED OWNER |
|---|-----------------------------------|
| 418. Wilson, Sir John (Judge) (engraved by J. Murphy in 1792). Presented to the Corporation of Kendal in 1871 by Admiral Wilson of The How, Applethwaite . . . | Corporation of Kendal, 1902 |
| 419. Wolfe, Death of General (exhibited by the painter in 1763 at the Free Society of Artists; awarded a bounty of 25 guineas; bought for 25 guineas by Mr. Rowland Stephenson, and by him presented to Governor Verelst, who hung it in the Council Chamber, Calcutta) | |
| 420. Woodley, Miss (engraved by James Walker in 1789; engraving sold in first state at Christie's in 1894 for £123 18s.) | |
| 421. Wortley Montagu, Hon. Edward (half-length; in Turkish dress; painted at Venice in 1774) | Earl of Warwick, 1857 |
| 422. Wright, Lady | |
| 423. Wright, Sir Sampson | Mr. C. Litchfield, 1887 |
| 424. Yates, Mrs. (21½ in. by 19½ in.) | |
| 425. Yates, Mrs., as Melpomene (whole-length; engraved by Valentine Green, A.R.A., in 1772) | Lord Llangattock, 1872 |
| 426. Yates, Mrs., as the Tragic Muse (exhibited by the artist in 1771 at the Society of Artists in Spring Gardens) | |
| 427. Yates, Sir William (has been engraved) | |
| 428. York, William Marshall, Archbishop of (engraved by James Ward in 1800; sold at Romney's sale in 1807 to Mr. Edridge, for 4½ guineas) | |
| 429. Yorke, Mrs. | Sir Richard Griffith, Bart., 1872 |

II

DESIGNS AND STUDIES BY GEORGE ROMNEY

*Presented to the University of Cambridge by his son in 1817,
and preserved in the FitzWilliam Museum*

1. Sixteen studies and sketches, chiefly made in Rome, 1773-74.
2. Two sketches of the interior of St. Peter's, Rome.
3. Three studies from the *Iliad*—"Thetis supplicating Jupiter and consoling Achilles."
4. Eight sketches of female figures.
5. Two subjects from Thomson's *Seasons*.
6. The Damsel, from "'Twas when the Seas were Roaring."
7. A Sibyl.
8. Three sketches of the "Lapland Witch."
9. Three sketches for "Cupid and Psyche."
10. Design for the "Infancy of Shakespeare."
11. Design for "Nature unveiling herself to the Infant Shakespeare."
12. Design for the "Dying Mother," from the *Anthologia Græca*.
13. Design for "King Lear and Cordelia."
14. Design for "Homer reciting."
15. Design for "David and Saul."
16. Study for Saul's head.
17. Four studies, designed for an altar-piece for King's College Chapel, to be presented by the Right Hon. Thomas Orde (Lord Bolton); but he was anticipated by the Earl of Carlisle, who gave the present altar-piece.
18. Three designs from Shakespeare—"Macbeth and Banquo," "The Weird Sisters," and "Head of Edgar."
19. Venus, and two other drawings.
20. Chaos—a design. "Perhaps," observes the painter's son, "too sublime for man to adventure upon."
21. Eleven designs, described as follows by Richard Cumberland :

"A group of Bacchantes are assisting at the initiation of a rustic nymph. They assail her senses with wine, music, and dance; she hesitates; and, in the moment between the allurements of pleasure and the scruples of bashfulness, accepts the thyrsus in one hand and seizes the goblet with the other. Triumph and revelry possess the whole group, and

APPENDIX II

every attitude of gaiety, every luxuriance of scenery, enriches and inflames [*sic*] the composition."

To which the Rev. John Romney adds :

"The variety of compositions which Mr. Romney has made from it, sufficiently shows his persevering efforts to attain to perfection. And had the picture, which he actually began, and which was abandoned in consequence of some ludicrous and indelicate observation of a wit, been finished in his usual style of painting beautiful women, it would have been pre-eminent in grace and beauty."

22. Two sketches representing Fortune-telling.
23. "The Ghost of Clytemnestra," design for a picture.
24. Three sketches of "Orpheus and Eurydice."
25. "Harpalice, a Thracian Princess, defending her Wounded Father."
26. "Paris dying, surrounded by Mountain Nymphs."
27. Two studies for the picture of "Nurse and Children in a Boat."
28. Study for "The Spinster" (Lady Hamilton).
29. Study for "Alope" (Lady Hamilton).
30. A domestic scene.
31. A dream.
32. Study of a "Girl lamenting a fawn killed by lightning."
33. Three studies of pastoral subjects from Longus.
34. Eight sketches for Hayley's *Essay on Old Maids*.
35. Two designs illustrating the following singular story found among Romney's papers :

"About seventeen years ago a young woman from the country, of a very agreeable person, was servant to a man who had all the vices attendant on the corruption of large cities. Struck with her charms, he tried all methods of seduction. She was virtuous ; she resisted. Her discretion only inflamed the passion of her master, who, not being able to prevail with her, devised the blackest and most abominable revenge. He clandestinely put into her box, where she kept her clothes, several things belonging to himself, and marked with his own name. He then exclaimed that he was robbed, sent for a constable, and made his deposition. When the box was opened, the effects which he claimed were shown. The poor girl, being imprisoned, had only tears for her defence, and all that she said in answer to the interrogatories was that she was innocent. Our criminal jurisprudence cannot be sufficiently condemned when we consider that the judges had no suspicion of the wickedness of the accuser, and that they enforced the law with its utmost rigour—a rigour that is extreme, and which ought to be banished from our code, and give place to a simple chastisement, which would leave fewer robberies unpunished.

"Innocent as she was, she was condemned to be hanged. She was unskilfully executed ; it being the first essay of the executioner's son. A surgeon bought the body. As he was preparing that evening to dissect it, he perceived some remains of warmth ; the knife dropped from his hands, and he put into his bed her whom he was going to anatomise.

"His endeavours to restore her to life succeeded ; at the same time he sent for an ecclesiastic, with whose discretion and experience he was well acquainted ; as well to consult him on this strange event, as to make him witness of his conduct. At the moment when the unfortunate girl opened her eyes, she thought herself in the other world, and,

GEORGE ROMNEY

seeing the figure of the priest, who had a large head and features strongly marked (for I know him, and had from him this account), she clasped her hands with terror, and exclaimed, 'Eternal Father! you know my innocence: have mercy upon me!' She did not cease to invoke the ecclesiastic, thinking she saw God Himself. It was long before she could be convinced that she was not dead, so strongly the idea of punishment and death had impressed her imagination. Nothing could be more affecting or more expressive than this exclamation of an innocent soul to him whom she considered as her Supreme Judge; and, without her endearing beauty, this sight alone was sufficient to interest strongly a man of sensibility and observation. What a picture for a painter! what a narration for a philosopher! what a lesson for a lawyer!"

36. "Gil Morrice" (from Percy's *Reliques*).
37. Three designs from the *Thebaid* of Statius.
38. Four sketches, subject uncertain.
39. "The Grecian Daughter."
40. Two girls, a lover, and a butterfly.
41. Two sketches from nature.
42. Design for a soldier trying to win a recruit who is restrained by his sweetheart.
43. Sketch for portrait of a mother and two daughters.
44. Three sketches representing the black arts.
45. Seven sketch-designs from *The Tempest*, for Romney's picture in Boydell's Shakespeare Gallery.
46. Sketch of another design from *The Tempest*.
47. Three designs from *King Henry IV*.
48. Two designs from *King Henry VI.*, part 1.
49. Five designs from *King Henry VI.*, part 2.
50. Eleven sketches for designs from *Macbeth*.
51. Four sketches for "Titania and the Fairies."
52. Nine sketches of designs for pictures illustrating "Human Misery, such as might be witnessed by Howard the Philanthropist."
53. Four sketches from Milton, the last the painter ever made.



MR. RAWLINSON

(From the Original Portrait belonging to Mr. Walker of
Bretargh Holt, Westmorland)



MRS. RAWLINSON

(From the Original Portrait belonging to Mr. Walker of
Bretargh Holt, Westmorland)



CHARLES STRICKLAND
(From the Original Painting at Sizergh Castle, Westmorland)



CHARLES STRICKLAND
(From the Original Painting at Sizergh Castle, Westmorland)



WILLIAM STRICKLAND

(From the Original Painting at Sizergh Castle, Westmorland)



CECILIA TOWNLEY

(From the Original Painting at Sizergh Castle, Westmorland)



LADY CLANRICARDE



MRS. ROMNEY



SIR ROBERT GUNNING, K.B.
(In possession of Sir Frederick Gunning, Bart.)



SIR GEORGE GUNNING, BART., SON OF SIR ROBERT GUNNING, BART.

(In possession of Sir Frederick Gunning, Bart.)



THE HON. MRS. DIGBY, DAUGHTER OF SIR ROBERT GUNNING, BART.

(In possession of Sir Frederick Gunning, Bart.)



MRS. ROSS, DAUGHTER OF SIR ROBERT GUNNING, BART.
(In possession of Sir Frederick Gunning, Bart.)



T. GREENE
(In possession of H. Dawson Greene)



WILLIAM TIGHE

(From the Portrait belonging to Lieut.-Colonel J. S. Tighe, at Woodstock, Ireland)



EMMA, LADY HAMILTON
(National Portrait Gallery)





DECORATIVE PANEL



HAYLEY AND HIS SON

(Flaxman modelling Hayley's bust—H. Dawson Greene, Esq.)



MRS. BILLINGTON AS ST. CECILIA



DAUGHTERS OF LORD MALMESBURY



EDWARD WORTLEY MONTAGU
(From the Original Portrait at Warwick Castle)



THE HON. MRS. BERESFORD

(John Jaffé, Esq.)



MRS. CLEMENTS



ADAM WALKER AND FAMILY
(National Portrait Gallery)



GRANVILLE GOWER, EARL GOWER (1st Marquis of Stafford. Born 1721; died 1803)
(From Portrait at Newnham, Oxfordshire)



COL. J. ROMNEY



DECORATIVE PANEL



MRS. TICKELL



HENRY TIGHE, AT THE AGE OF SIXTEEN

(From the Painting belonging to Lieut.-Colonel J. S. Tighe, at Woodstock, Ireland)



INFANT SHAKESPEARE, TITANIA, AND PUCK ON THE SEA-SHORE



MRS. INCHBOLD



MISS SEWARD
(THE POETESS)

(From the Original in the possession of J. G. Burrowes, Esq., of Stradone, Co. Cavan)



HAYLEY

(From the Original Portrait by Romney, in the possession of Professor Waldstein)



LADY WILLOUGHBY DE BROKE



PORTRAITS OF THE ARTIST AND HIS FATHER?

(From the Original Painting at Warwick Castle)



SKETCH IN OILS OF WILLIAM COWPER

(Painted at Earham in 1792)



LADY WARWICK AND CHILDREN

(From the Original Painting by Romney belonging to the Earl of Warwick)



LADY WARWICK AS HEBE
(From the Original Portrait at Warwick Castle)



LADY HAMILTON AS MIRANDA



"THE OLD LADY OF KENDAL"

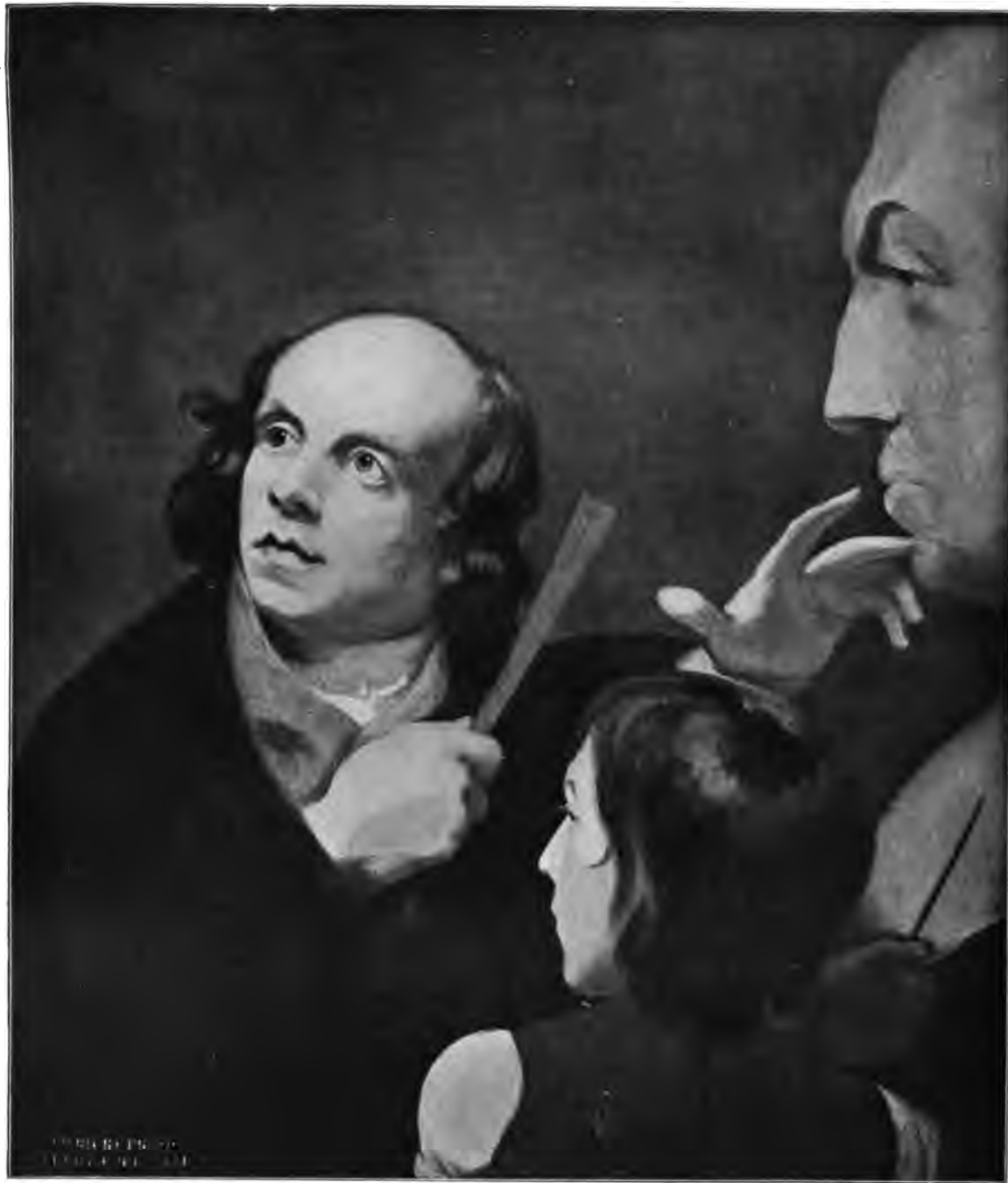


SKETCH FOR THE PORTRAIT OF MISS BENEDETTA RAMUS
(In possession of Lord Ronald Sutherland Gower)



SKETCH FOR THE TRENTHAM GROUP OF THE GOWER
CHILDREN

(In possession of Lord Ronald Sutherland Gower)



FLAXMAN
(National Portrait Gallery)



THE INFANT SHAKESPEARE NURSED BY TRAGEDY AND COMEDY

(Petworth)



STUDY OF LADY HAMILTON PRAYING

(Henry Pfungst)



EMMA, LADY HAMILTON
(Petworth)



GEORGE ROMNEY
(BY HIMSELF)
(National Portrait Gallery)



SKETCH IN OILS OF LADY RUSSELL AND SON



LADY HAMILTON



LADY ANTROBUS



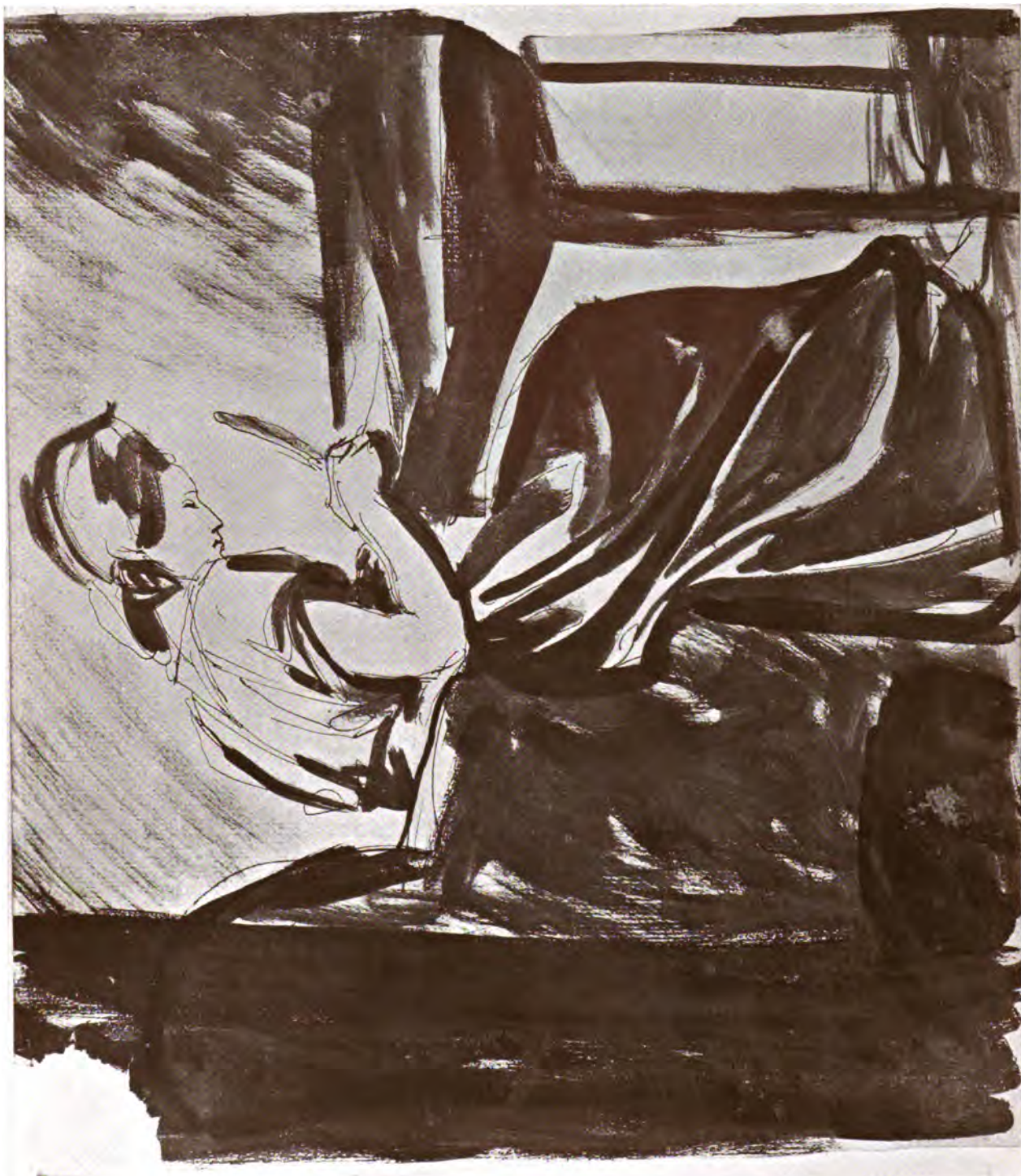
LADY CAROLINE SPENCER CHURCHILL, AFTERWARDS VISCONTRESS CLIFDEN, AND HER SISTER, LADY ELIZABETH SPENCER



MRS. CLAYTON GLYN



LADY HOLTE
(Birmingham Corporation Art Gallery)



THE LETTER WRITER

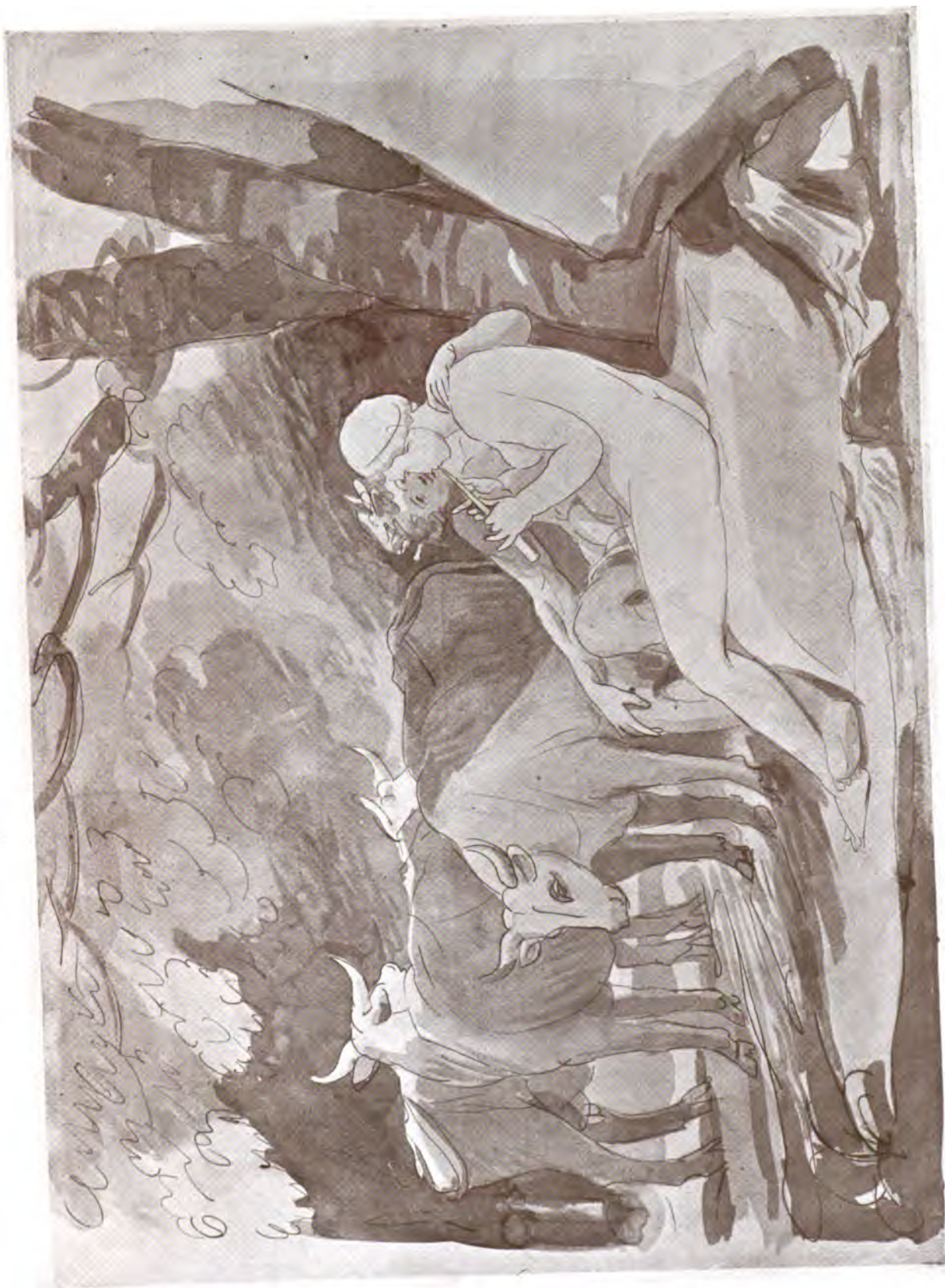


SAUL

(From the Study in Chalk belonging to Herbert Thring, Esq.)



STUDY IN SEPIA
(Belonging to Lord Ronald Sutherland Gower)



A CLASSIC IDYLL
(Fitzwilliam Museum, Cambridge)



FALSTAFF
(Fitzwilliam Museum, Cambridge)



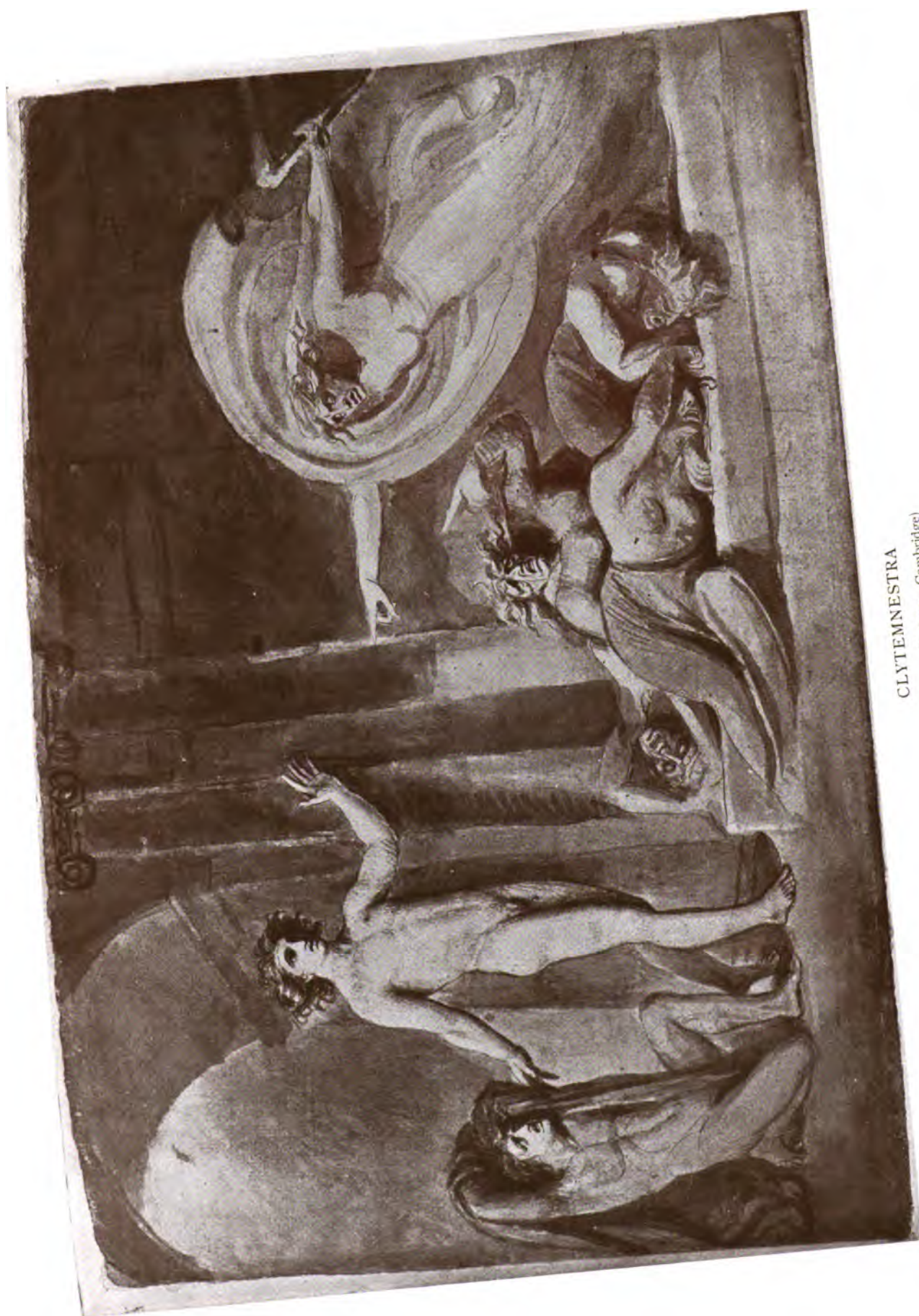
FIRST IDEA OF THE PAINTING OF LADY HAMILTON SPINNING
(Fitzwilliam Museum, Cambridge)



MADONNA
Fitzwilliam Museum, Cambridge)



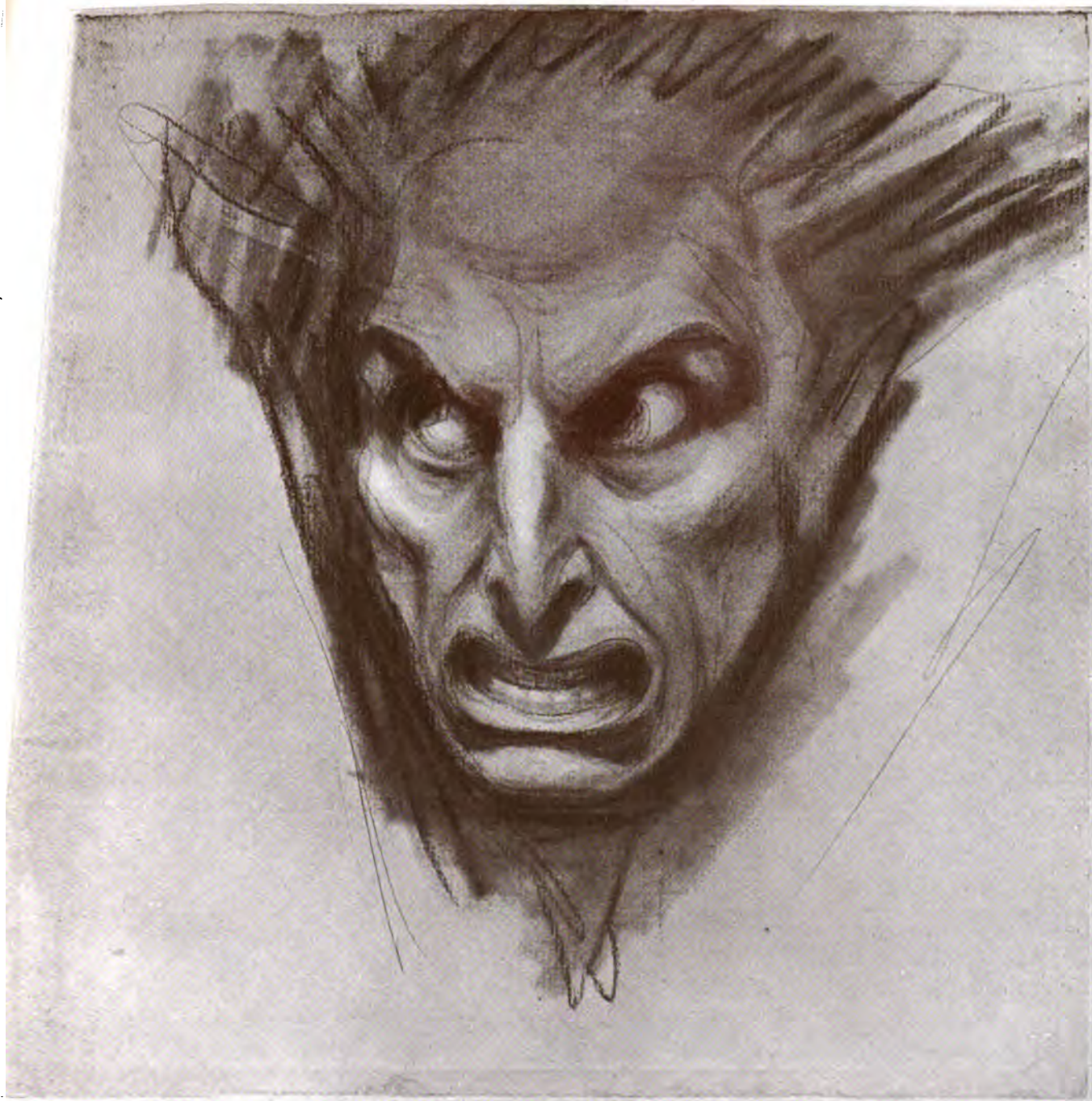
STUDY IN CHALKS
(Fitzwilliam Museum, Cambridge)



CLYTEMNESTRA
(Fitzwilliam Museum, Cambridge)



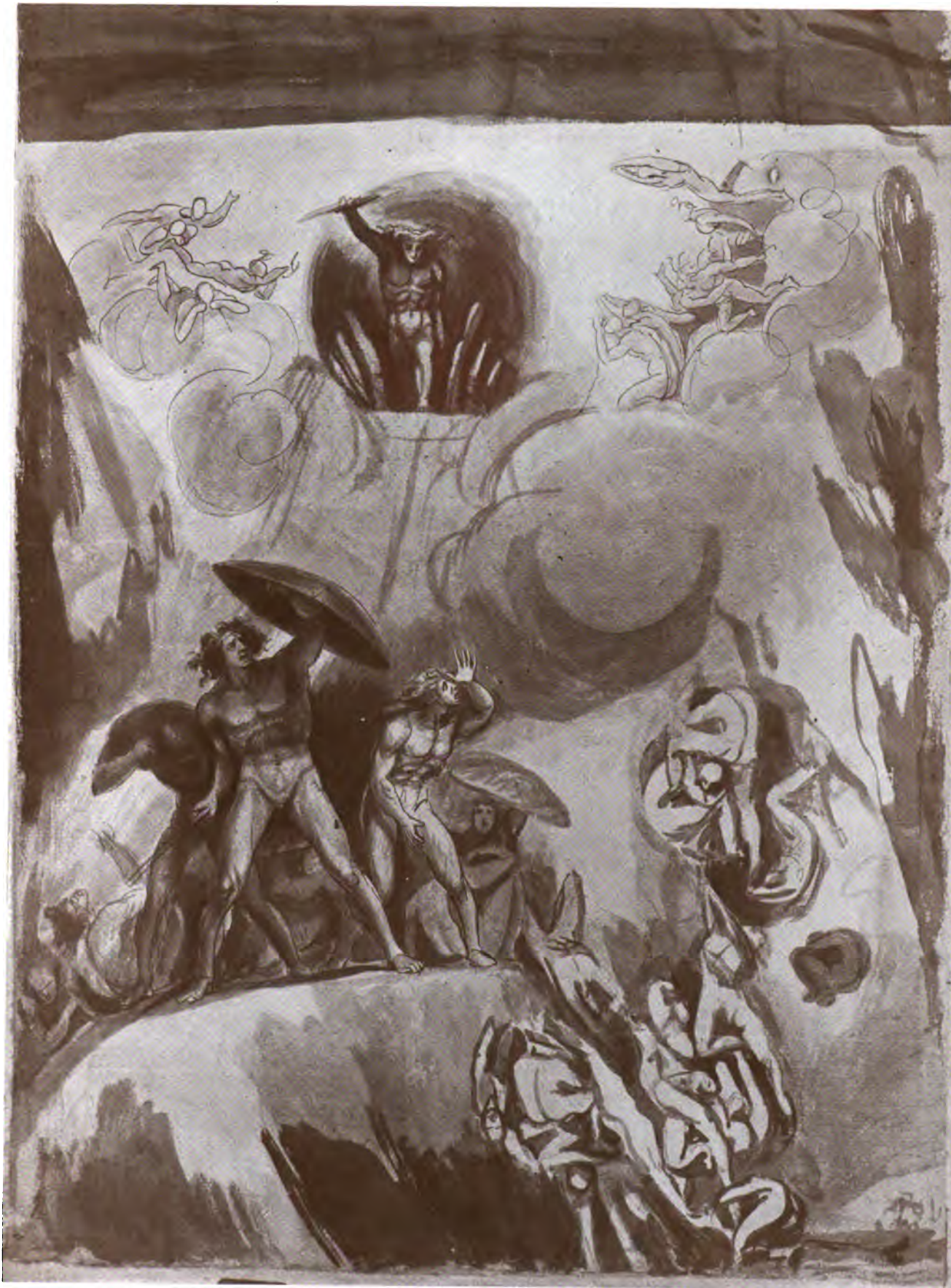
HOMER
(Fitzwilliam Museum, Cambridge)



SATAN
CHALK STUDY
(Fitzwilliam Museum, Cambridge)



WEALTH AND POVERTY
(Fitzwilliam Museum, Cambridge)



STUDY FOR "PARADISE LOST"

(Fitzwilliam Museum, Cambridge)



AN IDYLL
(Fitzwilliam Museum, Cambridge)



SKETCH FOR PAINTING OF LADY HAMILTON AS ALOPE
(Fitzwilliam Museum, Cambridge)



STUDY FOR THE DANCING CHILDREN AT TRENTAM
(Fitzwilliam Museum, Cambridge)



LITTLE RED RIDING HOOD
(Fitzwilliam Museum, Cambridge)



STUDY IN CHALK
(Fitzwilliam Museum, Cambridge)



FIRST IDEA OF THE INFANT SHAKESPEARE NURSED BY COMEDY AND TRAGEDY
(Fitzwilliam Museum, Cambridge)



OPELIA (?)
(Fitzwilliam Museum, Cambridge)

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Gower, Lord Ronald Charles Suther-
George Romney land-

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